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TRANSACTIONS

OF

THE ASIATIC SOCIETY

OF JAPAN.

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VOL. XXIII.

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THE ASIATIC SOCIETY

OF JAPAN

VOL. XXIII

PART I

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ASIATIC SOCIETY OF JAPAN.

MINUTES OF MEETINGS.

A General Meeting of the Asiatic Society was held at No. 17 Tsukiji, on Wednesday, January 23rd at 4 p. m., The President, the Rev. Dr. D. C. Greene, was in the Chair.

The minutes of the preceding meeting having been read and approved, the Recording Secretary read the following resolution coming from the Council:—"The President, Council and Members of this Society greatly regret the departure from Tōkyō of Dr. J. N. Seymour, and the consequent discontinuance of his active share in the management of the business of the Society; and the Corresponding Secretary is requested to transmit a copy of this resolution to Dr. Seymour, to convey to that gentleman the cordial expression of the Society's most sincere thanks for his valuable, efficient and hearty services as Treasurer during his long period of service."

This resolution was unanimously approved. Mr. Mason then read a paper written by W. G. Aston, Esq. on the "Ōnmun,—When Invented." Following this, M. Courant read a paper on the different systems of writing prevailing in Corea.

The President on behalf of the Society thanked M. Courant for his interesting and scholarly paper, after which the Society adjourned.

Under the auspices of the Asiatic Society Professor Garrett Droppers read a paper in the Public Hall, Yokohama, Wednesday, Feb. 27th at 8 p. m.

Mr. JAS. TROUP, who presided, said the subject was one which was of great interest to a mercantile community like Yokohama, and Professor Droppers who was known to them

by reputation if not personally, was a man who had given considerable attention to the subject, and he was satisfied that what they would hear would be interesting and instructive. The lecture was as follows:

SILVER IN JAPAN.

AN ADDRESS DELIVERED AT THE PUBLIC HALL, YOKOHAMA,
WEDNESDAY EVENING, FEBRUARY 27TH, 1895.

The subject of bimetallism has been so thoroughly discussed in all its phases during the last 20 years, both in Europe and America, and of late the literature of the subject has increased so rapidly, that it would seem impossible to contribute anything new or fruitful to the question. The theoretical defence of bimetallism, and by this I mean the successful establishment of a joint standard of gold and silver on an international basis, I believe to be so thoroughly proved that it is beyond the reach of disputation. It is accepted not merely by all the leading economists of France, England, Germany, and the United States, but by some of the most active men of affairs of every description,—bankers, manufacturers, and financiers. The only question left, it seems to me, is whether countries think the gain of bimetallism sufficient to undertake the task. In proportion as the claims of bimetallists are understood, so I venture to say, are they acknowledged by all men of impartiality and intelligence.

Indeed, it were wonderful were it otherwise. Bimetallism is not a new fad or fashion, but, on the contrary, almost as old a European civilization. Bimetallism has been the rule, the conservative rule, while monometallism is a most modern and, believe, dangerous innovation. And I do not say this in any sense peculiar to myself, implying some strain of words, but in quite the ordinary signification of the word. Let me just explain what I mean.

Previous to the year 1803, nearly all the States of Europe had adopted the use of both gold and silver in commercial transactions (but mainly silver), according to ratios which varied within narrow limits from time to time, chiefly from the want of any common understanding between nations. In this latter sense

both Locke and Newton were bimetallicists, since they accepted both silver and gold as true money, the former as the standard or rating money, the latter as the rated money. From 1803 to 1873 bimetallicism was on a much more efficient basis than before, because France in 1803¹ definitely adopted the ratio of 1 to 15½ for the coinage of both gold and silver indifferently in her mints, and France therefore acted as a balance wheel on the value of the two metals. During these seventy years, notwithstanding the changes in the relative production of the two metals, changes which were greater and more powerful than any before or perhaps since, silver retained its steadiness of value in relation to gold. The British Gold and Silver Commission of 1886, after carefully weighing the evidence, came to the following conclusion: "So long as that system was in force (namely the mint law of 1803), we think that notwithstanding the changes in production and use of the precious metal, it kept the market price of silver approximately steady at the ratio fixed by law at 1 to 15½."

The new period, an entire novelty in the history of money, began in 1871-3 with the demonetization of silver and the adoption of the gold standard by the United Empire of Germany,² and the resulting action of France and the Latin Union in at first limiting and finally prohibiting the free coinage of silver. Germany's demonitizing legislation was confessedly adopted in imitation of England, who had preached the wonderful blessings of the single gold standard ever since its adoption in 1819. The United States also omitted the coinage of silver in the coinage act of 1873, and though \$2,000,000 per month were coined by the Bland Act of 1878 and 4,500,000 oz. of silver by the Sherman Act of 1890, yet these were bare palliatives of the gold monometallism that practically existed in Europe and America since 1873. To emphasize this single metal régime still more, the British Government decided to stop the coinage of silver in the Indian Mints on June 26th, 1893, so that the greatest consumer of silver in the world has been to some extent deprived of its silver supplies.

Thus for the last 20 years the countries of the world have been jogging along in a condition of monometallism, the countries of Europe and the United States for the most part

¹ Reaffirming the law of 1785.

² Following the law of Dec. 4, 1871.

under a gold standard, while China, Japan, and other Eastern countries, as well as Mexico and certain South American countries, have retained the silver standard, and between these two groups of countries there has been no common measure of value, or par of exchange, as existed previous to 1873. In the United States and Europe silver has become for the most part a simple commodity, like other commodities, while in Japan or China gold is simply a commodity like other commodities. It is needless to say that during these twenty years greater changes in the relative value of these two metals have taken place than were ever dreamed of before. In the year 1872, before any effective demonetization legislation had been enacted, the average value of silver in terms of gold was more than 60d. per oz., while during the past year it has averaged less than 30d. per oz., or less than half its former value.

That this condition of silver and gold monometallism is an innovation, is now, I think, granted by every money authority in the world. The British Gold and Silver Commission of 1886, in a summary of its conclusions says: "The action of the Latin Union in 1873 broke the link between silver and gold which had kept the price of the former, as measured by the latter, constant at about the legal ratio; and when this link was broken the silver market was open to the influence of all the factors which go to affect the price of a commodity." And in 1876, Walter Bagehot, then Editor of the *London Economist*, writing not long after the silver panic of 1876 said: "The cardinal present novelty is that silver and gold are, in relation to one another, simply ordinary commodities. Until now they have not been so. A very great part of the world adhered to the bimetallic system which made both gold and silver legal tender and which established a fixed ratio between them. In consequence, whenever the value of the two metals altered, these countries acted as equalizing machines . . . But now this curious mechanism is broken up . . . As the Latin Union does not allow silver to be coined, except in limited quantities, it has no equalizing actions . . . In former times the fluctuations in the relative value of the two metals were few and small, but now they are many and large." I only give these quotations to show that the present state of monometallism is generally regarded by those who have studied the historical character of the two metals as an innovation, or "novelty;" the state of bimetallicism was the old rule. And if this truth were more widely recognized I

think that much absurd prejudice against the "bimetallie theorists" would stop, and certain so-called practical men would cease their objections.

It is only therefore in the last twenty years that we find violent and rapid fluctuations in the relative values of gold and silver, fluctuations which show no tendency whatever to decrease either in number or intensity. And it needs no special elucidation to explain that where two things vary in value with reference to each other, we cannot, looking only to these two commodities, say whether the change in value is due to one or to both. Thus *a priori* it is quite impossible to decide whether during the last twenty-two years gold has doubled in value or silver fallen to one-half. All we can say is that either the value of gold has advanced, or the value of silver has declined, or that both movements have taken place to a greater or less degree. The main object of this paper is to inquire as fairly as possible from the experience of Japan, whether the variation in value of the two metals to each other is owing mainly to the appreciation of gold or to the depreciation of silver. Is gold to blame or silver, for the abnormal condition of things we see at present?

Now the bred-in-the-bone monometallist has an easy answer to this. To him gold is the one true, unchanging measure of value. Silver is the debased, discredited, metal that is fit only for lower civilizations, or subsidiary coins. Sir William Hareourt, speaking some months ago, referred to the bimetallic agitation as a "renewed attempt to replace the gold standard of England by a currency of cowries and brass farthings," and other writers have dubbed silver as "metallie assignats." Such statements as these, springing merely from intolerance and prejudice, it is unnecessary to answer. It has been acknowledged on all sides by the most competent scientific authorities, long before bimetalism was an issue, that gold can vary and has varied in value as much as, if not more than, silver as a standard of value. What special providence is there to watch over the destinies of gold more than those of silver? Why should gold be the perfect measure of value while silver turns somersaults like a young athlete? This, I know, is a deep-rooted prejudice in the minds of certain British mercantilists, but it cannot stand the light of rational inquiry.

Before going on to consider the specific question of this paper, I would like to state certain elementary truths about

money,—truths that we are all inclined to regard as self-evident, but that we need to keep clearly before us in order to draw safe conclusions from them. In the text-books of political economy it is stated that money has three functions: it is, first, a medium of exchange; second, a measure of value; and third, a standard of value. Of the first function it is not necessary to speak at length. It means simply that whenever an exchange takes place, commodities are given for money, and this transfer is in everyone's mind no matter whether the actual money is received or not. Money is not a specific commodity like flour or cloth, but the general commodity which is taken at all times and seasons against any particular commodity. Still more important than the first function of money is the second, namely its function as a measure of value. We reckon all values in terms of money and call it price, though an exchange may not be contemplated. A price list of mercantile articles is a good example of this function. A man may study prices in terms of money, and make up a statistical list, yet he may not be thinking of money as a medium of exchange, but only as a measure of the relative values of commodities. If I meet a friend who wishes to exchange his horses for my cart, and he values his horses at \$100 each, while I consider my cart worth \$200, it would then be plain that in our opinion two horses were worth one cart, if the exchange were effected. And so far as this function of money is concerned it is abstractly possible that no actual money need exist at all. All that would be necessary is that a recognized measure of some kind should exist, though it need not exist in actual metal or substance. This function of money is strictly comparable to the yard-stick of the dry goods merchant, which only exists in a substantive form for the sake of convenience, but not from any inherent necessity. And if only we agreed upon a definite length we could dispense with the actual yard-stick altogether.

But we must further note that in the very idea of a measure of any kind, whether of value, or of length, or of quantity, some conception of definite stability is implied. If your yard-stick is one length to-day and another to-morrow you would hardly like to call it a proper measure of length. It might, indeed, in any definite concrete case be a true measure, however it might increase or diminish in length a day later, but in popular parlance, by a measure of any kind we mean a measure that possesses some stability. And so with money as a measure of value. If it were discovered that the money in use were constantly

varying, one measure to-day and another to-morrow, it would I think, be generally condemned as a false measure.

This naturally leads to the third function of money, and for the purpose of this paper, its most important function, namely its use as a standard of value. I have already stated that a measure may alter from day to day and still be after a fashion a measure, if only it remain unalterable for the particular occasion in which it is use and if its alterations are perfectly understood. But suppose you wish to compute quantities from day to day according to the same measure for a year in advance, then your measure must indeed have a fixed and unalterable character. Indeed its fixity or unalterableness is then its chief requisite. This, then, is the third function of money as a standard of value: that it is a measure of value plus the element of time. Money in this sense has been called the measure of deferred payments, and I need not explain to a body of merchants and men of practical affairs how immensely important this function of money is in modern mercantile life. A man say, has a salary of a thousand dollars a year; he expects to have as much in real value during the second half, as during the first half year. Or I lend \$500 for a term of years. I expect to receive as much principal in real value at the end of the term as I gave at the beginning. The fundamental objection that all economists and right-minded business men bring against an inconvertible depreciated currency is that it fails as a standard of value. You give one thing and get back another, and there is a remarkable consensus of opinion that such a currency is utterly demoralizing to all honorable and just exchange. It transforms the honestest merchant into a speculator, and defrauds the most laborious workman of his just reward.

What is, then, a proper standard of value? How can we secure a measure that will remain approximately unchanged as the years go by without loss either to lender or borrower, employer or employee, or to those who buy and sell? One opinion I know, exists, which has been shared even by eminent statesmen, that a fixed quantity of gold or silver is a true measure at all times and places, in fact is a measure in the same sense that a yard-stick of three feet is an unvarying measure of length. Sir Rober Peel, in his speech on the Bank Charter Act of May 6, 1844, was the man who perhaps more than any other crystallized this opinion when he asked his famous question, "What is a Pound Sterling," and answered that "it is a certain definite

quantity of gold with a mark upon it to determine its weight and fineness." But this on its face is a false interpretation of a true measure of value. It is the father of innumerable fallacies in the history of money. The pound sterling of 123 grains 11/12 fine, the Japanese yen 416 grains 9/10 fine, the American gold dollar 25.8 grains 9/10 fine are in no sense of the term unchanging measures of value. They are unchanging measures of weight it is true, if we should care to use them as such, but their value may alter just as the value of a *koku* of rice or a bushel of wheat may alter. It is the same *koku* of rice, the same bushel of wheat at all times, but not the same at all times in the power of exchanging with other commodities. It is not necessary for me to go into any further proof of this to the merchants of Yokohama. It needs only to be stated that twenty-two years ago the English pound sterling was equivalent to less than 5 Mexican dollars or Japanese yen while at the present moment it is equivalent to more than 10 Mexicans or Japanese yen, to show the fallacy of the doctrine. Somewhere there must be a radical mistake in Peel's estimate of standard of value. Either the pound sterling has increased in value, or the Japanese yen has declined in value, or both have diverged simultaneously.

I will not at this point undertake a definition of money, lest in the words of a witty Frenchman "I introduce a new error into the world." I will state that I give my adhesion to what is known as the "quantitative" theory of money, not, however, in a strict or rigid sense, but with certain well-known limitations and deductions. According to this theory, the value of money depends, *ceteris paribus*, upon its quantity; if the quantity increase, other things remaining the same, its value falls; but if its quantity decrease, other things remaining the same, its value rises. But this rule only follows under the conditions prescribed. An increased demand for money, and by demand I mean use in circulation, would, if the quantity remained the same, increase its value, while on the contrary, a decreased demand for money, the quantity remaining the same, would cause its value to fall. If, for instance, a certain amount of money, say 50 millions of dollars, be required to operate a certain amount of commodities at a certain price, then if the amount of money be doubled to 100 millions, the commodities as a whole remaining the same in quantity, prices will on the average double, barring of course certain accidents of credit and trade; while if the quantity of money be reduced to 25 millions,

the quantity of commodities remaining the same, prices would on the average fall to one-half. *Per contra*, if the commodities doubled and the amount of money remained the same, prices would as a whole fall to one-half of what they were before.

I think then that we may establish it as a general proposition, subject of course to certain exceptions, that where commodities suffer a general fall of prices, money rises in value or appreciates, and that where commodities advance in price for a continuous period, money falls in value or depreciates. I say subject to certain conditions and exceptions, because whatever economizes money or acts as a substitute for it, to that extent has the same effect as an increase of money. An extension of credit, for instance, would be quite as powerful in affecting prices as an increase of money. Bills of exchange, cheques, and notes, in fact every device whereby the use of money can be economized, have an effect upon prices no less than an increase of the circulating medium. Money, in short, is purchasing power, and every form of substitute for money that has purchasing power can influence prices. But it need not be explained that all forms of credit, hitherto invented rest on a basis of one of two fundamental substances, either gold or silver, and therefore given a certain amount of credit for a term of years, an assumption we can easily make, the original proposition still holds good that money appreciates or depreciates as prices fall or rise.

I have run through these simple preliminary explanations to get a clear comprehension of the real issue of this paper. How shall we discover whether gold has appreciated or risen in value or whether silver has depreciated or fallen in value during the last two decades? In Europe or America it is a common form of language to speak of the decline of silver, as though it were a fact not to be questioned. And so far as silver has declined in terms of gold there is of course no denying the proposition. In 1872 the average price of standard silver in the London market was 60½d., per oz., while during the two months of the present year it has averaged about 27½d. per oz. But quotations like this give us no insight into the real nature of the change that has taken place. In England it is true, silver has declined in terms of gold, but in Japan where silver is in fact*

* Both gold and silver are legal tender. But gold coins have never circulated as a common medium.

the standard and where gold is quoted in terms of silver we have precisely the opposite phenomenon. Thus, as I have explained, we are no nearer the solution of the question than before in looking merely at quotations of gold in terms of silver, or silver in terms of gold.

So far as I am aware, there is only one method of settling this question, namely, to investigate by means of prices whether the purchasing power of gold has increased or whether the purchasing power of silver has decreased. If during the last twenty-two years we find that the purchasing power of silver has diminished *pari passu* with its own decline in terms of gold, then let us in all frankness confess that the fault lies with silver. In the latter case silver is the discredited metal, the "metallic assignats" which certain writers would have us believe. But if, on the contrary, we find that the purchasing power of silver has declined in no degree with its decline in terms of gold but has remained steady as a whole, then let us in all frankness and honesty attribute the fault to the gold standard. Above all, if we find not only that the purchasing power of silver is as great as it was 20 years ago, but that also the purchasing power of gold has risen almost continuously during the same period, are we not justified in concluding that we have a double proof that silver is innocent of depreciation and that the difficulty lies at the door of gold. This method of determining the value of money was not invented by bimetallicists for the sake of making out a case. It was used, long before bimetallicism had ever risen to be an issue, by Jevons for the purpose of determining the fall in the value of gold which had taken place in consequence of the Californian and Australian gold discoveries. Jevons' method was justified by Cairnes when he investigated the same subject in his *Australian Episode*. It has been the method adopted by Mr. Giffen and Mr. Goschen, both of whom can scarcely be credited with strong leanings towards bimetallicism, and it has been accepted, so far as I am aware by every thoroughly scientific student of money since the time when money was made the subject of exact investigation. I know of no other method of determining whether the value of money has fallen or risen but the method of average prices, or "standard of desiderata," as it has been called by one of the most distinguished writers on money.

One more word is necessary to explain this method. Its value largely depends upon the range of commodities selected and

the carefulness with which their prices are investigated. Any change of demand owing to wholly peculiar causes, as for instance cotton during the period of the Civil War in America, or rice in Japan during the short crop of 1890, should be as far as possible eliminated from the list. These temporary fluctuations, violent as they may be for a while, tend to right themselves after a time. Again, periods of expansion, of over-trading, should not be compared with periods of depression or panic. We should as far as possible begin with normal periods, as the basis of comparison. Finally, in quoting prices, we must of course as a rule take wholesale rather than retail prices, as the latter do not follow so quickly the changes of the market. The number of articles to be selected is a matter of a greatest importance. In England the list commonly accepted is that of the *London Economist*. Jevons selected for his own purpose a list of 39 articles, made up from the weekly price list published in the *London Economist*. Perhaps the most trustworthy statistics of prices are those of Mr. Augustus Sauerbeck, an eminent statistician who has calculated his "index numbers" from the following 45 commodities:—

English Wheat.	Lead.
American Wheat.	Coal (London).
Flour.	Coal (Export).
Barley.	American Cotton.
Oats.	Indian Cotton.
Maize.	Flax.
Potatoes.	Hemp.
Rice.	Jute.
Prime Beef.	Wool (Merino).
Middling Beef.	Wool (English).
Prime Mutton.	Silk.
Middling Mutton.	Hides.
Pork.	Leather.
Bacon.	Tallow.
Butter.	Palm Oil.
West India Sugar.	Olive Oil.
Java Sugar.	Seed. Oil.
Coffee (2 sorts).	Petroleum.
Tea (2 sorts).	Soda Crystals.
Pig-iron.	Nitrate of Soda.
Iron bars.	Indigo.
Copper.	Timber.
Tin.	

I regret to say that I have not found it possible to make out such a complete list of articles as Mr. Sauerbeck. Japan is a country which, until recently, has been in a peculiar position in regard to trade. In the first place, she has not been fully open to the regular currents of trade until within recent years. True her ports were opened 35 years ago, and certain articles have been regularly imported and exported for about 25 years, but they are comparatively few. It required some years for the Japanese to feel their way, both as to what they wanted in the way of imports from abroad and what they could most easily ship in the way of exports. This fact has rendered Japan, until recently, rather an insignificant market and the number of commodities traded in few in number. Secondly, of purely native articles, such as are produced and consumed in Japan no doubt a large list might be mentioned, but it has been found impossible even for Government experts to get an average of prices earlier than 1878 or 1879. Previous to that time the monetary medium of the country, except in the trade of the open ports, was in great confusion, and not until the decimal system was fully settled can we find any approach to the system of modern prices.

But while the list of articles is not nearly as complete as I should like it to be, it will serve for the purposes of the present paper. The articles selected are for the most part the most common articles of export or of consumption in Japan, and will, as a rule, be found in the weekly reports of the papers. Wherever possible the mean price for the year is given of each commodity for a series of years extending as far back as possible. For the sake of exactness I have drawn up three different lists: the first compiled by government experts of the Statistical Bureau. This list contains the mean price of the articles in the Tōkyō market. The second list is compiled from the weekly reports of prices in Yokohama as given in the weekly trade reports of the press. Both the first and second lists are wholesale prices. The third list is less important. The prices are taken from a price-list issued by the leading retail grocer of Tōkyō, the first price list in 1884 the second in 1894. During this interval the price of silver in terms of gold has declined from an average of 50½d. per oz. (1884) to an average of about 35d. per oz. It is true that retail prices are not subject to competition so quickly as wholesale prices, but the list is interesting as throwing some additional light upon the subject.

In order not to weary you with too many details, as given in these lists, I will select a few instances taken at random of the more important commercial articles. In the year 1875 the average price of rice per *koku* in the Tôkyô market was 7.12 *yen*; in the year 1892 it was 7.24 *yen*. In the year 1875 the average price of *sake* per *koku* in Tokyo, was 8.26 *yen*, in 1892 the average price was 12.36.⁴ In 1878 the average price of tea per 100 lbs. in Tôkyô is given at 34.58 *yen*; in 1892 the average price was 27.68 *yen*. In 1878 the average price of sugar per 100 lbs. was 9.13 *yen*; in 1892 it was 7.10 *yen*. In 1878 the average price of petroleum per case in Tôkyô was 2.83 *yen*, in 1892 the average price was 1.68. In 1870 the average price of cotton yarns, graded *good to best*, was \$46.90, per picul. On February 25th, 1895, they were quoted at from 35.50 to 36.50 per picul. In 1870 the average price of grey shirtings 8½lb. was 2.93; during the present month they are quoted at from 2.25 to 2.90. In 1871 the average price of T.-cloths 7 lbs. 24 yds. 32 in. width averaged \$2.05 Mexicans. On February 25th, 1895, they were quoted at from 1.65 to 2.00. For the year 1871 the average price of black velvets 35 yds. 22 in. averaged 8.75 Mexicans, on February 25th, 1895, they were quoted at from 7.25 to 9.50. The average price in 1871 of Mouseline de Laine was 22 cents. per yard; on February 25th, 1895, they were quoted at 15 to 22½ *sen* per yard.

I will not longer weary you by further details of this kind, especially as I intend to print full tables of prices which will be open to your inspection and criticism. I have thus far confined myself to commercial articles, but if I were to appeal to experience I think still more evidence of the same kind might easily be added. For instance, upon my arrival in Japan in 1889 silver was somewhat more than 3 shillings, whereas now it is barely two. According to all the calculations of the gold enthusiasts prices in these five years ought to have increased one-half in Japan. What cost one *yen* then ought to cost 1.50 now. But does not your common experience contradict this, except in rare cases which can readily be accounted for? House-rents in Tôkyô are on an average one-third cheaper to-day than five years ago. Ground rents are cheaper. Manila cigars are precisely, quality for quality, what they were in 1889. Bread is the same price. Meat has

⁴ Tax on *sake* has been increased.

risen somewhat in price, but the rise is mainly due to the war. Common wines have risen little or nothing in price, though wines of better quality and champagnes are higher. Certain articles, indeed, have risen in price precisely in degree as the gold price of silver has declined, but they are articles which are scarcely affected by commercial conditions. I may, for instance, mention books, magazines, articles of luxury, etc. Again I am assured by one of the most experienced men in railway construction in Japan that the same railway could be built to-day for one half the price it would have cost ten years ago. This is partly due, no doubt, to the increased skill of the Japanese in railway construction, but I am also assured that all articles imported for railway building have rather declined than risen in silver prices in Japan, in spite of falling exchange. And this general tendency to stable or even declining prices in Japan has gone on during a time when credit has considerably expanded in this country. Japan to-day is a fairly well banked country, whereas twenty years ago a native bank did not exist. An extension of credit would tend to produce, if anything, a rise in prices, or at least it would stay any tendency to fall, and therefore the fact that no rise in prices has taken place in spite of this is another tribute to the stability of silver as a measure of values.

While thus prices have remained stable in Japan, what do we find in Europe and America where the gold standard has prevailed? I have already called your attention to the "index numbers" of Mr. Sauerback based on the prices of 45 commodities. Mr. Sauerback takes the prices of eleven years, from 1867 to 1877, and the average of these prices establishes the base of his "index number" which he calls 100. This period embraces 4 years of low prices after the panic of 1866, 3 years of high prices, from 1870 to 1873, and four years of low prices after the panic of 1873. Starting with this "index number" of 100 he finds the following result:—

Year.	45 Commodities.	Years.	43 Commodities.
1867-71	100	1882	84
1870.....	95	1883	82
1871	100	1884	76
1872	109	1885	72
1873	111	1886	69

Year.	45 Commodities.	Years.	43 Commodities.
1874	102	1897	68
1875	96	1888	70
1876	95	1889	72
1877	94	1890	72
1878	87	1891	72
1879	83	1892	68
1880	88	1893	68
1881	85		

For the year 1894, though I have not yet seen Mr. Sauerbeck's index number, I am certain it is still lower than 69.⁴ The index number of the London *Economist* is lower than the preceding year, and from all the markets of Europe and America come reports of lower prices. This, therefore, is the result of comparing gold prices in the West with silver prices in Japan, that the latter have remained fairly steady or shown only a mild tendency to decline, while the former according to a most favorable calculation have suffered an enormous decline.

What conclusions are to be drawn from these facts as to the value of the monetary standard now prevailing in Japan? There has been some talk of late of establishing a gold standard in this country, in lieu of her present silver standard. There are no indications at present that this plan will be carried into effect, and certainly there is no public agitation whatever for a change. On the contrary, the Japanese, at least the commercial classes, seem to be wholly satisfied with her present system. But I would like to ask what is Japan to gain from a change of her existing standard? What to-day is the true standard of money in the light of economic principles? Is it not the standard whose purchasing power has the quality of stability in the highest degree? If not, then the very horn-books of political economy will have to be revised. Japan is getting the commodities she buys from Europe and America as cheaply as ever in terms of silver, while the commodities she has to sell do not fall in price, but command on the whole as good a price as they did ten or twenty years ago, and if these are not good

⁴ Mr. Walford has kindly informed me that the index number fell to 63.4 in 1894 with 60.1 for Dec. 1894.

attributes of a money standard I do not know what the qualities of a perfect money-system are. I protest against the statement that silver has depreciated. It is as misleading as the statement that the earth is flat, though to the uneducated mind it may appear so. Let us not be led astray by the mere appearances of things. When we have the double evidence of stability in silver and instability in gold who can doubt that Japan is wise in tenaciously holding to her silver standard and keeping aloof from the scramble for gold that we see now going on in Europe and America.

Other facts are equally strong in favor of the silver as against the gold standard. Compare, for instance, the financial condition of European countries or America with that of Japan. Three years ago England suffered a panic so severe that it brought her strongest financial institutions to the brink of ruin. Likewise Australia, South America, and Italy have suffered disastrous panics. There is not a single country under the gold standard but is bitterly complaining of depression, and the countries suffering most severely in this respect are the debtor countries of the world, the United States, Australia, Italy, Greece, and others. They are the countries that have been forced to pay in an appreciating standard, their burden of debt proving more and more heavy in spite of themselves, though the nominal amount remains the same or even decreases. During these last five years, while nearly every country of Europe and America has suffered a financial convulsion, Japan has gone on peacefully and prosperously, her capital and labor all employed, her prices remaining steady, and every department of wealth production progressing favorably. Even the present war with its great demands upon the loanable capital of the country has not seriously hampered her industrial progress. I know of no country of the world whose economic and financial conditions are more free from serious apprehension than those of Japan and I believe that one of the most potent causes of her prosperity, in the midst of a world-wide depression is her adherence to the silver standard despite the efforts of certain wise-acres to dislodge her from it.

Before finally dismissing this branch of the subject, I wish to anticipate one objection commonly made by a certain class of theorists who hold to what may be called, for want of a better term, the "mechanical" theory of money. According to their doctrine, all that I have so far attempted to prove may be granted

as true, but, they would add, the consequences are as trifling as they are true. What difference does it make, say they, whether prices are high or low, whether they fall or rise, whether there is much money or little: if prices are low because of a scarcity of money then indeed sellers receive less for the commodities they have to sell, but correspondingly they pay less for the commodities they have to buy. I, as a farmer, may sell my wheat for 50 cents a bushel instead of a dollar, but if I buy all my daily necessities for half their former price, coffee for 40 instead of 80 cents per lb. shoes \$3.00 per pair instead of \$6.00 per pair, I am as well off as I was before. The only difference is that I reckon in smaller instead of larger denominations. Money is a commodity and "that's an end on't." While this mechanical doctrine of money has had vogue with certain men, especially those engaged in purely mercantile pursuits, it certainly has never had any influence upon monetary authorities. On the contrary, it has been repudiated again and again by some of the foremost men of this century who have studied monetary problems. I have already indicated in a previous paragraph how important the function of money as a standard of value is, and how this function is related to some of the most important phases of the economic and commercial life of a nation. For money is not only used for the purpose of making exchanges in commodities, but is used to measure services, sometimes over a long period of time, as wages, salaries, etc. It is used to register the debts of nations, corporations and individuals, national obligations, railway bonds, mortgages, debentures, etc. It is used as a measure of certain dues which occupy a very important place in the disbursements of people, as for instance taxes, fees, fixed charges, etc. Whether money appreciates or depreciates has therefore a very powerful effect upon the national income and its distribution. If, for instance, it is admitted that gold has appreciated 50 % since 1873—a very moderate figure judging from Sauerbeck's tables—let us for a moment consider what effect this appreciation has had upon only one point of the economic life of the English people, viz., the national debt. In 1873 the national debt of England was in round numbers £750,000,000 stg. and 50 per cent. of this sum is therefore £375,000,000 stg. Assuming therefore England had the option of redeeming her national debt either in 1873 or 1893 and had chosen the latter year, it would follow that the people of England would have to produce in real wealth £375,000,000 more than in 1873, quite a tidy increase of indebtedness for England.

Assuming, for instance, that there are 6,000,000 families in Great Britain this would involve an extra burden of £62 upon every family, certainly no insignificant amount for the laboring classes to add to their existing burdens.

But this is only a single and by no means the most important instance of the effect of the appreciation of gold. Every investment made in gold and running for a term of years since 1873, when silver was demonetized, has increased as a burden upon the debtors. In this way the bonded debt of railways has augmented and the obligations of cities, towns, and other governments. To take one more example, I need only mention a debt contracted by the Japanese government in 1873 amounting to £2,400,000 at a nominal interest of 7 per cent. The redemption of this debt has been going on at a regular rate for many years, and consequently a very large part of the debt was extinguished before the appreciation of gold had assumed the intensity it now bears. But the sum still remaining unpaid is, I believe, about £450,000, which the Japanese Government expected in 1873 to discharge by an outlay of 2,250,000 *yen* but which in fact will require more than 4,500,000 *yen*. In Japan the 2,250,000 *yen* has fully the purchasing power it had in 1873, but the English investor claims his pound of gold, as "it is written in the bond," and forsooth any attempt at subtraction from the principal in gold would no doubt be called national repudiation. But suppose, and the supposition is not chimerical, Japan had borrowed the whole of her national debts in London instead of applying to the home market, say £80,000,000, from which she would have received about 300,000,000 *yen*, is it not clear that the very effort to pay it off would have forced her to bankruptcy or something nearly like it? Japan's public debt would have in fact fully doubled had she borrowed abroad instead of at home. The Japanese Government has had the good fortune or good sense for the most part to avoid the foreign markets for loans except for small amounts, and thus has escaped the pitfalls which the Indian Government has not avoided. These are only a few of the examples that might be mentioned of the great part played by money as a standard of value, but I abstain from further amplification of this point. The evil effects of appreciation have been described in the clearest manner by Jevons, Giffin, and other economists, without reference to bimetallism, and to-day I do not know of a single economist or financier who is willing to risk his reputation in a denial of them.

Finally, the adherents of the gold standard have still another gun to fire at their opponents. "Granting," they say, "granting that the value of gold has appreciated in value, still we do not see why the creditor countries under the gold standard should be in any way concerned in the matter." The best example of this type of argument is found in England, inasmuch as she is the principal creditor nation of the world. "England," they add, "has a very good thing of it. If the principal she has lent and the interest due to her are augmenting in value why should she act the generous part in a matter where business and practical considerations only are supposed to rule." It would not be difficult to point out that in this not only the English people, but even the English holders of securities are over-reaching themselves. There is no doubt that a few investors whose securities are of the very best quality are indeed gaining something by the appreciation of gold. They have an increased income measured in commodities above what they would have received ten or twenty years ago. But in the year 1879, in a paper read before the Royal Statistical Society, Mr. Giffin says of the effect of the appreciation of gold then noticeable: "Now we may witness a gradual increase of the burden of debts, to the loss of the debtors, and for the immediate advantage of creditors," although he adds in the end, "the latter may lose by the relatively diminished income of their securities following the adjustment of all prices to the new circumstances." I need not add how truly the latter half of this prophecy has been fulfilled in England, how many securities Englishmen hold are entirely worthless through bankruptcy and repudiation, how some of the strongest moneyed institutions nearly went to the wall in the panic of 1893. I could easily show that the English security holders are only a small fraction of the whole wealth-producing population of England and by far the less important fraction. I could point out that though a portion of London gains, Manchester and Liverpool, Sheffield, and Leeds suffer, because of the diminished buying capacity of the debtor nations. But I do not like to answer this argument by an appeal to the most ignoble motives of the human mind. I do not want to believe that England is the Shylock of modern nations and demands gold, gold, gold, because, forsooth, 'tis so dominated in the bond. I would far rather believe that there is still a strong sense of justice in the English people, which, though obscured by a transient and local self-interest, can nevertheless decide

to give to anyone, that which is their chief claim to greatness and admiration, viz., fair play. And if England refuses so much as this she has fallen indeed from the ancient standard which it has always been her boast to apply at all times and places. For justice is not a sentiment which can be meted out to particular categories and interests, it pervades all the interests and activities of life and permeates all the relations that bind man to man, whether of work or of thought or emotion. And if it be not so, if the justice of England goes with the chances of a would-be Machiavellian self-interest, then the elasticity and hope of the old race are all gone.

In these few words I have attempted to show that silver has on the whole been a stable standard of value during the last twenty years, and that in this respect gold stands in great contrast to it having appreciated by leaps and bounds, to the great injury of the commerce of the world, and the wealth and income of individuals. I have further tried to show that Japan has acted the wiser part in avoiding all tampering with her money standard, that she has gained as a seller of commodities, and avoided all the pitfalls of panic and depression with which the gold countries of the world have been afflicted. It now remains for me to make some application of these conclusions to the practical aspect of bimetallicism in so far as it applies to the future policy of the countries that still cling to the gold standard, the United States and the nations of Europe. I need not explain that in these countries the gold monometallists are afflicted with a fear of being inundated with a worthless metal, a discredited standard of value. But if I have reasoned correctly in regard to the stability of silver as a standard of value, it follows that these fears are groundless, that they are based upon a misapprehension of the depreciation of silver, that in fact the gold monometallist is in terror of a baseless figment of his imagination.

"Back recoils, he knows not why,
E'en at the sound himself has made."

There is a story of a man who, walking at night in an unknown path fell, as he thought, over a cliff, and saved himself by clinging to the branches of an overhanging tree. Here he held on in agony, fearing every moment to dash down the precipice, and when the first light of morning came he found

his feet just within an inch from the ground. Something like this, I take it are the apprehensions of the gold party in Europe and the United States. Were the nations of the West and India to once more open their mints to the coinage of silver by international agreement, nay were they to coin silver together with gold at the old ratio of 1 to 15½, they would once more find their commerce, their industry, and securities on a solid basis. They could not possibly suffer any more inflation of prices than Japan has suffered from keeping open her mints to the free coinage of silver. The small increase in the production of silver, which has been going on in recent years would be spent to a great extent in merely preventing a further fall in the gold prices of commodities. For we have not yet come to an end of the appreciation of gold. The struggle for gold in nearly all the countries of Europe, the unseemly scramble for gold securities on the London stock exchange portends that a still further appreciation is to take place. It may be interrupted for a year, or more, and prices may show a slight upward tendency because of peculiar circumstances, but in the end gold is bound to continue its course of appreciation. There is not gold enough to go around all the countries of Europe, America, and India. And so the addition of silver to the coinage of the west would in a great measure be used in keeping gold at its proper level. And if more silver than were sufficient merely to stay the appreciation of gold were produced, such an increase would flow over such a vast great of wealth and population in the countries of Europe and America,—the millions of France, England, Germany, Italy, Holland, Belgium, Austria, Norway, Sweden, Spain, Portugal, the United States, Canada, Australia, and other countries, that its influence in raising prices would be wholly beneficent. Such an increase in the coinage of silver at a fixed ratio with gold would have precisely the same effects which Mr. Jevons declared in 1863-3 followed from the gold discoveries of California and Australia. His words, with but slight alterations, are as follows: "I can not but agree with McCulloch that, putting aside individual cases of hardships, if such exist, a fall in the value of gold and an increase in the supply of money must have, and as I should say has already had, a most powerfully beneficial effect. It loosens the country, as nothing else could, from its old bonds of debt and habit. It throws increased rewards before all who are making and acquiring wealth somewhat at the expense of those who are

enjoying acquired wealth. It excites the active, and skillful classes, of the community to new exertions, and is, to some extent, like a discharge from his debt is to the bankrupt long struggling against his burdens. All this is effected without a breach of national good faith which nothing could compensate."

GABRIEL DROPPERS.

ADDENDUM.

The following tables for the most part explain themselves. Appendix I. is compiled mainly from the *Résumé Statistique de L'Empire du Japon*, the official publication of the Japanese Government. The general character of this work is too well known to require any words of praise. The only matter of regret is that the statistics do not, in every case, cover the earlier years, from 1873 to 1884. The last volume (1895) does not include prices later than the year 1893, and such prices as are mentioned for the year 1894 were kindly furnished by the *Statistical Bureau*, in advance of publication. For this and other kindnesses I am indebted to Juichi Soyeda, Esq., of the Finance Department.

Most of the articles mentioned in Appendix I. are of Japanese production or manufacture. It will be noticed that certain articles rise in price, notably rice and perhaps wood, charcoal, etc. This rise in price cannot be attributed to any change in the price of silver, but is probably due to the great demand arising in consequence of an expanding population. Between the years 1873 and 1893 the population of Japan increased rapidly,—nearly 8,000,000. Manufactures of nearly every description have arisen in this interval, so that at present Japan stands as one of the important manufacturing nations of the world. With this rapid expansion of population and manufactures, it is not to be wondered at that the price of food and native raw materials

APPENDIX I.—SHOWING THE AVERAGE PRICE OF VARIOUS ARTICLES IN TOKYO FROM 1873 TO 1894.

	1873.	1874.	1875.	1876.	1877.	1878.	1879.	1880.	1881.	1882.	1883.	1884.	1885.	1886.	1887.	1888.	1889.	1890.	1891.	1892.	1893.	1894.
Rice Per koku	4.80	7.30	7.12	5.12	5.33	6.38	7.95	10.57	10.59	8.81	6.80	5.28	6.60	5.99	4.94	5.02	5.99	8.94	7.03	7.24	7.33	8.81
Barley do.	1.49	1.90	1.98	1.70	1.76	2.26	3.71	4.46	3.41	2.93	1.73	1.84	3.01	2.67	2.14	2.00	2.23	2.33	3.59	3.86	3.13	3.52
Wheat do.	2.70	2.85	3.06	4.03	3.29	3.89	4.85	6.78	5.92	4.47	3.47	3.24	4.57	3.58	3.86	4.19	4.07	5.24	5.46	5.16	5.02	5.53
Peas do.	3.92	4.35	4.50	4.58	4.79	5.11	5.69	6.61	6.54	6.69	5.16	4.44	5.15	3.86	4.15	4.09	4.79	5.29	4.92	5.16	5.24	6.01
Azuki do.	3.71	4.54	6.09	5.53	6.34	4.65	4.00	6.15	7.72	8.24	5.71	5.85	5.81	4.23	4.96	4.62	4.65	6.79	6.63	5.57	6.69	7.38
Salt do.	1.01	1.06	1.13	.81	.80	1.46	1.94	1.37	1.73	1.60	1.26	.93	1.14	.93	.87	.79	1.44	1.25	1.14	1.09	.96	.96
Shoyu do.	—	—	10.61	8.05	6.39	8.62	9.26	10.83	23.39	11.90	9.15	11.06	10.11	9.61	9.58	10.62	11.13	9.58	9.82	10.82	10.97	—
Saké do.	7.57	7.48	8.26	9.42	9.87	10.41	11.48	10.64	10.08	15.17	9.40	10.34	11.25	11.66	13.87	13.81	14.92	12.83	11.58	12.36	13.00	14.24
Tea per 100 kin.....	40.16	40.48	40.00	40.32	40.00	34.56	36.48	42.88	43.52	43.68	23.96	24.00	25.60	24.60	24.00	24.00	22.72	24.00	25.00	27.68	23.80	23.60
Japanese White Sugar per 100 kin	8.16	7.29	7.47	7.20	7.47	9.13	9.82	10.76	13.04	13.74	9.32	6.88	7.31	6.75	6.54	6.41	6.88	7.20	6.08	7.10	8.09	—
Foreign White Sugar do.	—	—	—	—	—	—	—	—	—	—	—	—	6.67	6.63	6.07	6.53	8.01	7.47	6.45	7.12	8.22	—
Japanese Brown Sugar do.	—	—	—	—	—	—	—	—	—	—	—	—	6.75	6.20	6.20	6.03	6.57	6.87	5.78	6.74	7.70	—
Foreign Brown Sugar do.	—	—	—	—	—	5.31	5.05	4.31	4.35	4.89	4.24	3.58	4.11	4.06	3.79	4.25	4.16	6.97	4.42	4.30	5.81	—
Bonitos per kwan (Toda-Obugi).....	1.65	1.76	1.63	1.57	2.03	1.50	1.63	2.53	4.00	5.12	2.63	2.46	1.60	1.75	1.58	1.50	1.85	1.62	2.25	2.40	2.10	1.87
Leaf Tobacco per 100 kin	6.67	7.14	7.69	8.33	9.09	9.09	10.33	11.76	16.00	19.23	17.54	14.08	12.50	13.33	13.33	14.29	16.67	16.67	20.00	22.00	—	—
Cut Tobacco do.	—	—	—	—	—	—	—	—	—	—	—	—	—	15.68	19.06	22.25	15.41	30.92	19.13	25.33	23.68	—
Japanese Raw Cotton do.	16.33	14.71	13.73	13.21	13.23	12.52	13.25	14.86	21.05	22.12	12.99	12.17	14.18	12.69	12.56	14.06	15.32	14.16	12.58	13.61	13.75	—
Foreign Raw Cotton do.	—	—	—	—	—	—	—	—	—	—	—	—	16.16	16.97	14.88	16.37	18.09	18.18	17.38	17.39	17.86	—
Japanese Cotton Cloth per piece	—	—	—	—	—	—	—	—	—	—	—	—	—	.37	.36	.52	.39	.33	.29	.33	.33	—
White Cotton Cloth do.	—	—	—	—	—	—	—	—	—	—	—	—	—	.37	.36	.27	.31	.28	.22	.25	.24	—
Japanese Cotton Yarn per 100 kin	—	—	—	—	—	—	—	—	—	—	—	—	28.35	31.81	48.89	31.04	30.06	28.17	24.27	24.23	26.30	—
Foreign Cotton Yarn do.	—	—	—	—	—	—	—	—	—	—	—	—	26.94	28.09	29.15	33.99	29.94	31.93	30.65	29.31	32.86	—
Cotton Cloth per piece.....	—	—	—	—	—	—	—	—	—	—	—	—	—	.27	.29	.26	.27	.25	.26	.26	.30	—
White Cloth do.	—	—	—	—	—	—	—	—	—	—	—	—	.38	.28	.29	.28	.28	.27	.30	.29	.30	—
Cotton Cloth do. (small)	—	—	—	—	—	—	—	—	—	—	—	—	—	.26	.29	.27	.26	.24	.24	.26	.27	—
Turkey Beds do.	—	—	—	—	—	—	—	—	—	—	—	—	—	.30	.32	.34	.28	.24	.24	.25	.25	—
Cotton Linings do.	—	—	—	—	—	—	—	—	—	—	—	—	—	.32	.33	.34	.37	.33	.37	.38	.39	—
Cocoons per koku	—	—	—	—	—	—	—	—	—	—	—	—	—	23.88	26.91	25.76	28.45	79.74	26.47	29.21	34.89	—
Raw Silk (mechanical) per 100 kin	—	—	—	—	—	675.00	710.00	717.00	708.00	700.00	645.00	598.00	598.00	726.67	672.96	541.19	670.89	693.33	582.92	720.83	890.60	—
Raw Silk (called zagori) do.	—	—	—	—	—	—	—	—	—	—	—	—	—	681.67	626.46	536.67	609.17	653.33	537.50	660.83	779.19	—
Hanairo	—	—	—	—	—	—	—	—	—	—	—	—	—	1.85	2.08	2.21	2.55	3.12	1.93	2.42	2.51	—
Taffetas (Kaiki) per piece	—	—	—	—	—	—	—	—	—	—	—	—	—	2.37	2.51	2.63	3.01	2.90	2.10	2.63	2.67	2.67
Okadzu per 100 kin	71.00	59.00	70.00	60.00	48.00	58.00	70.00	90.00	95.00	85.00	75.00	55.00	65.00	60.80	70.40	75.00	75.00	73.30	70.00	80.00	84.00	—
Indigo (Dry) per kwan.....	—	—	—	—	—	—	—	—	—	—	—	—	—	1.27	1.12	.81	1.83	.85	1.69	2.67	1.57	—
Copper Bars per 100 kin.....	24.50	24.875	26.25	26.00	23.70	23.778	26.00	31.88	35.593	33.346	29.541	21.186	18.672	17.53	15.84	25.05	20.40	18.35	18.50	17.83	20.27	22.16
Iron (Japanese pig) per kwan	—	—	—	—	—	—	—	—	—	—	—	—	—	.22	.23	.27	.30	.28	.27	.26	.28	—
Iron (Imported rod) small do.	—	—	—	—	—	—	—	—	—	—	—	—	—	.24	.25	.27	.29	.28	.27	.27	.28	—
Iron (Imported-rod) large do.	—	—	—	—	—	—	—	—	—	—	—	—	—	.23	.24	.26	.27	.26	.26	.26	.27	—
Pine board, 12 ft. per piece.....	—	—	—	—	—	—	—	—	—	—	—	—	—	1.17	1.51	1.50	1.52	1.69	1.63	1.79	1.93	—
Japanese cypress, 12 ft. do. (Kiusiu) ..	1.538	1.667	1.923	1.734	1.724	1.638	1.887	2.632	4.00	3.392	2.786	2.439	2.273	2.063	2.00	1.923	1.816	1.724	1.786	1.816	1.886	—
Pine boards per tsubo	—	—	—	—	—	—	—	—	—	—	—	—	—	.30	.30	.30	.30	.30	.40	.35	.37	—
Cypress boards do.	—	—	—	—	—	.33	.26	.23	.33	.34	.29	—	—	.23	.24	.25	.27	.24	.21	.32	.29	—
Oil per koku	29.438	19.258	16.388	20.283	26.05	30.75	25.40	24.78	35.47	35.15	23.77	18.59	19.27	19.65	18.32	19.12	20.78	21.19	30.47	18.71	22.03	23.00
Petroleum per case	—	—	—	—	—	3.83	1.95	1.74	1.89	1.95	1.88	1.68	1.80	1.80	1.85	2.09	2.32	1.86	1.67	1.63	1.75	1.77
Coal per 100 kin .....	.40	.40	.40	.40	.41	.43	.42	.43	.65	.52	.43	.34	.30	.31	.315	.305	.325	.28	.27	.26	.27	.30
Fire wood, Hitachi-pine per 10 kwan .....	.80	.78	.96	1.08	1.00	.84	1.22	1.61	2.22	2.43	1.83	1.49	1.42	1.02	1.22	1.11	1.16	1.19	1.16	1.25	1.29	—
Charcoal per 10 kwan	1.42	1.33	1.65	1.60	1.42	1.77	1.96	2.27	3.50	3.22	2.14	1.72	1.72	1.39	1.61	2.02	1.80	2.35	2.39	2.56	2.34	—
Japanese Paper (Mino) per 480 sheets	—	—	—	—	—	—	—	—	—	—	—	—	—	.97	1.04	1.02	.90	.81	.91	.83	.86	—
Japanese Paper (hanahi) per 200 sheets	—	—	—	—	—	—	—	—	—	—	—	—	—	.17	.17	.18	.16	.15	.15	.15	.15	—
Fish manure per kwan	—	—	—	—	—	—	—	—	—	—	—	—	—	1.31	1.60	1.48	1.27	1.71	1.59	1.95	1.73	—
Fish manure (Residus) do.	—	—	—	—	—	—	—	—	—	—	—	—	—	1.74	2.15	1.83	2.21	2.42	2.22	2.34	2.40	2.17

APPENDIX II.—SHOWING THE AVERAGE PRICE OF IMPORTED ARTICLES IN YOKOHAMA (IN SILVER).

	1870.	1871.	1872.	1873.	1874.	1875.	1876.	1877.	1878.	1879.	1880.	1881.	1882.	1883.	1884.	1885.	1886.	1887.	1888.	1889.	1890.	1891.	1892.	1893.	1894.
COTTONS.																									
Grey Shirtings—8½ lb., 38½ yds., 39 inches	2.93	2.60	2.54	2.60	2.50	2.40	2.35	2.00	2.08	2.11	2.03	2.05	2.05	1.95	1.95	1.88	1.90	1.97	2.00	2.03	1.93	1.80	1.88	2.19	2.50
do. 9 lb., 38½ yds., 45 inches	3.40	2.90	2.93	3.02	2.97	2.79	2.63	2.31	2.35	2.45	2.37	2.45	2.39	2.11	2.15	2.10	2.12	2.08	2.32	2.43	2.23	2.10	2.22	2.50	3.02
T. Cloth—7 lb., 24 yds., 39 inches	2.05	1.90	1.99	1.80	1.90	1.85	1.63	1.33	1.52	1.45	1.57	1.52	1.45	1.48	1.42	1.43	1.50	1.53	1.54	1.55	1.23	1.35	1.40	1.65	1.77
Velvet—Black, 35 yards, 22 inches	8.33	8.75	12.37	9.43	9.00	8.80	8.41	7.81	7.53	8.09	8.59	7.68	7.49	6.37	7.53	7.58	6.75	6.32	5.91	1.05	5.37	6.13	6.63	7.50	7.56
Victoria Lawns, 12 yards, 42.3 inches	—	—	.98	.94	.98	1.04	—	—	.80	.82	.76	.69	.675	.70	.64	.60	.66	.70	.70	.70	.66	.63	.66	.71	.87
Turkey Beds—2.0 to 2.4 lb., ½ yds., 30 inches	2.82	(per yd.) .85	.92	.90	.94	.96	.795	.74	.80	.76	.76	1.58	1.44	1.28	1.38	1.24	1.19	1.18	1.15	1.18	1.10	1.15	1.23	1.40	1.63
WOOLLENS.																									
Italian Cloth—30 yards, 32 inches, Common to best	—	—	—	.30	.31	.30	.296	.27	.28	.268	.274	.245	.235	.295	.23	.23	.26	.268	.232	.295	.25	.235	.25	.27	.30
Mousseline de Laine—24 yards, 31 inches	.23	.22	.22	.21	.19	.219	.16	.175	.18	.162	.174	.163	.15	.155	.15	.122	.145	.154	.158	.155	.147	.142	.15	.17	.185
Cloths—Union 54 @ 56 inches	.774	.68	.72	.70	.72	.70	.593	.68	.65	.62	.48	.49	.429	.45	.44	.42	.47	.52	.59	.50	.50	.46	.46	.52	.55
Blankets, per lb.	.36	.38	.46	.41	.42	.44	.413	.44	.40	.375	.39	.38	.392	.375	.36	.37	.39	.40	.374	.36	.35	.36	.41	.46	.49
COTTON YARNS.																									
Nos. 16/24 Good to Best	46.90	39.75	41.65	38.83	38.10	33.70	31.00	30.00	29.65	31.50	31.71	32.10	32.42	29.85	29.75	29.70	29.40	32.20	31.60	33.00	30.50	29.20	29.67	34.10	37.52
Nos. 28/32 Good to Best	47.82	43.80	46.59	43.38	39.40	38.85	35.70	33.10	32.40	34.50	37.12	34.40	34.20	33.80	33.20	32.10	32.50	31.85	35.12	35.45	33.25	31.25	31.10	37.85	42.10
Nos. 38/42 Medium	51.26	40.50	44.40	45.23	44.40	43.00	41.60	38.02	37.80	37.10	41.50	33.85	36.60	36.25	36.10	35.40	35.60	37.	39.55	39.50	38.00	35.60	35.30	40.60	43.90
American Kerosene per case	—	—	—	—	3.32	2.95	2.99	4.05	3.00	1.93	1.72	1.94	2.12	1.93	17.1	1.78	1.71	1.82	2.08	2.97	1.85	1.66	1.67	1.68	1.72
Sugars—Brown Takao per picul	4.38	4.24	3.91	4.07	4.35	4.26	3.52	4.51	5.07	4.55	4.47	4.25	4.40	4.65	3.80	3.74	4.45	3.76	3.63	4.14	4.12	3.97	3.97	4.67	4.48
do. Brown Dalton do.	—	—	—	—	3.85	3.50	2.97	3.86	4.61	4.21	4.20	—	—	—	—	—	2.60	3.21	3.64	—	—	3.96	3.92	4.25	3.53
do. White Best do.	9.42	9.85	9.45	8.91	8.45	8.05	7.53	8.13	8.55	8.72	8.12	8.12	8.60	8.37	8.00	7.20	7.25	6.92	7.15	8.16	8.16	7.02	7.02	8.35	8.96
Iron, flat bars ½ inch do.	2.34	3.22	4.06	4.70	4.63	4.05	3.78	—	—	—	—	—	—	2.70	2.72	2.70	2.46	2.57	2.54	2.86	3.00	3.04	2.78	2.85	3.61
Iron, round bars up to ½ in. do.	2.85	—	—	—	—	—	—	—	—	—	—	—	—	2.99	2.85	2.81	2.62	2.68	2.96	3.02	3.05	2.81	2.96	3.13	3.52
Iron nails, rods assorted, do.	9.92	2.84	3.74	4.76	4.09	4.10	—	—	—	—	—	—	—	2.42	2.48	2.52	2.57	2.59	2.74	2.97	2.95	1.80	—	—	—
Pig Iron, No. 3 do.	1.28	1.38	1.31	1.87	2.35	2.02	1.75	—	—	—	—	—	—	—	—	—	1.21	1.35	1.49	1.52	1.41	1.53	1.30	1.37	1.63
SALES.																									
Mayebashi hanks do.	850.	750.00	755.	715.	605.00	485.	708.00	648.00	579.00	595.00	618.00	620.00	578.00	530.00	502.00	495.00	655.00	641.00	545.00	594.00	625.00	513.00	578.00	646.00	—
Oshin Sendai do.	825.	800.00	775.	705.	602.00	512.00	708.00	615.00	532.00	602.00	605.00	—	540.00	488.00	498.00	474.00	595.00	594.00	535.00	575.00	601.00	513.00	502.00	653.00	—
Kakadas No. 1 do.	—	—	—	—	—	530.00	802.00	701.00	638.00	662.00	685.00	673.00	660.00	593.00	585.00	562.00	716.00	694.00	595.00	662.00	674.00	564.00	620.00	768.00	721.00
TEA.																									
Tea, medium do.	32.00	30.00	30.90	30.60	34.40	29.00	—	17.50	17.71	26.10	25.55	21.10	19.40	16.50	17.20	17.55	16.75	16.00	15.35	13.50	14.66	15.70	17.25	17.60	17.85
Tea, fine do.	40.	39.50	41.30	39.60	42.70	37.50	29.90	26.40	24.12	33.00	27.05	30.50	29.75	24.35	23.00	23.75	23.05	22.20	21.35	20.50	19.25	20.25	22.70	22.80	23.60



APPENDIX III.—SHOWING THE RETAIL PRICES OF VARIOUS ARTICLES IN (SILVER YEN): COMPILED FROM TWO PRICE LISTS, 1884 AND 1894, OF THE TAKAHINO GROCER IN TOKYO.

	1884.	1894.		1884.	1894.
American Cheese per lb. ....	.27	.33	Chinese Ginger in jar .....	.50	.42
Mustard 4lb. ....	.28	.32	Oxford Sausages (C. and B.) ....	.75	.65
Pepper 4lb. ....	.23	.25	Liebig's Ex. 4 oz. ....	.95	1.00
Vinegar Imp. 4lb. ....	.27	.33	Sardines per tin .....	.32	.30
Curry Powder 4 oz. ....	.40	.35	Flour, American, per sack	2.50	1.85
Sugar (lump) per lb. ....	.12	.11	Scotch Oatmeal 2lb. ....	.23	.28
California Butter 2lb. roll .....	.06	.06	Royal Baking Powder 4 oz. ....	.25	.29
Jam per tin (C. and B.) .....	.24	.21	Arrowroot per lb. ....	.30	.32
California Fruit per 2lb. tin .....	.35	.33	Indian Mango Chutney per bot. .	.65	.45
Mixed pickles, etc. per bottle .....	.22	.23	Chutney (Ma. Grey) .....	.55	.45
Capers per bottle (4 oz.) .....	.20	.17	Candles per lb. ....	.23	.22
Pecan pois 1 tin. ....	.30	.20	Bread per lb. ....	.05½	.05½
Raisins, California, per lb. ....	.30	.23	Kerosene per case.	4.00	2.00

APPENDIX IV.—SHOWING THE PRICE (IN SILVER YEN) PAID FOR STEER, BATA IMPORTED IN JAPAN.

Year.	Price per Ton.	Year	Price per Ton.
1879	Yen 38.80	1887	Yen 27.29
1881	Yen 31.00	1889	Yen 27.10
1885	Yen 30.45	1903	Yen 29.00
1890	Yen 31.00	1894	Yen 31.30



have advanced in some degree. Nor must it be forgotten that Japan in 1878 was to a large extent under the influence of customary prices, which, however, have ever since, except in the remotest country districts, tended to lose their force.

The evidence of these statistical tables is that Japan has not suffered any material rise of prices and has acted wisely in clinging to the silver standard. The prices have not been reduced to index numbers, but this is hardly necessary for the present purpose. In a future article I hope to trace more accurately the relation between silver and prices.

Appendix II. is compiled from the weekly commercial report of the *Japan Mail* and also from the lists of the Yokohama Chamber of Commerce. For corrections and additions to Appendix II. I am indebted to J. P. Reid, Esq., of Yokohama. Appendix III. is of slighter value, but is interesting as showing that during the years 1884 and 1894, when silver declined over 33½ per cent., the retail prices of articles of daily consumption scarcely rose at all. Notably bread and flour are actually cheaper to-day in silver than twenty years ago. Appendix IV. shows the price paid for steel rails in Japan during an interval of fifteen years. Such monometallists as fear a cataclysm of prices, when national or international bimetallicism is introduced into any country of Europe or America should carefully consider this list.

At the close of the lecture the Chairman invited questions or remarks from the audience.

Mr. Wilkin asked whether Professor Droppers thought the comparison was legitimate to the full extent between Japan and all other countries. The trade of Japan up to lately had been almost entirely with other countries; the internal trade was very limited. If it were otherwise, did the lecturer think prices would have remained stable? Then he would like to ask Professor Droppers what in his opinion would be the effect if England was to open her mints to the free coinage of silver. It seemed to him that the effect would be such a cataclysm as would shake everything to pieces.

Professor Droppers said he was not sure whether he understood the first question fully. The internal trade of Japan seemed to him quite active. Nor did it matter in his opinion whether Japan exported to gold or silver countries. If she exported to silver countries she exported silver in payment, and if she exported to gold countries she likewise exported silver in payment. Then as to the other question as to a possible cataclysm, he did not think that England would be asked to do it all by herself. He would never think of bimetallism being adopted only by England. It would be adopted as the result of a thorough understanding between the civilized countries of the world, as in the case of the postal system, which was entered into and carried on in good faith. He thought the fear arose in not giving credit to the fact that the world was larger than they sometimes thought it was.

The Chairman stated that of course any arrangement for the adoption of a bimetallic medium of exchange must necessarily be international, but to secure the stability of such a medium it was not necessary that *all* nations should join it, if, say, five or six of the great commercial nations combined. The theory was that such a union would be sufficient to provide stability.

Professor Droppers, replying to another question of Mr. Wilkin, said that if suddenly a large amount were thrown into circulation prices might be much affected. But this, in fact, was impossible, because the silver in existence was not abundant enough for such a change, and by the time the silver was coined prices would have found their level.

Mr. Walford said it had long been established that the only way of measuring the purchasing power of gold was by taking the price, of commodities and reducing them to index numbers. From what Professor Droppers had told them he imagined that he had started a system of index numbers, and if he could offer the results to the proper authorities at home those results would be welcomed. He himself had been painfully aware that it was difficult to compare prices in Japan because it was difficult to know whether they were comparing the same things at different times. That was the difficulty both in Japan and China. As to Mr. Wilkin's question he thought it was evident to those who had studied the matter that the effect of the adoption of bimetallism would not be to raise prices to any extent. They might rise slightly for a time but they would not continue to increase.

Professor Droppers said that while he had obtained average prices for commodities in Japan, he found it next to impossible to reduce them to index numbers because of the absence of prices in the early seventies. The price of rice had certainly increased in Japan in the last 20 years; but that, he thought, was due to the objection of the Japanese to eat foreign rice until their own supply was exhausted. Then the increased price was attributable to the large increase of population and to the limited area of rice cultivation.

The proceedings closed with a vote of thanks to the lecturer.

A General Meeting of the Asiatic Society was held at No. 17 Tsukiji, on Wednesday, March 15th, at 4 p.m. The Hon. Treasurer, Mr. J. McD. Gardiner, occupied the chair.

After the minutes of the previous meeting had been read and approved, the Chairman called upon Rev. Dr. D. C. Greene to read his paper on "*Tenrikyo*, or the Teaching of the Heavenly Reason."

A supplementary paper was promised which should deal with the hymns, the doctrines of the sect, its worship and methods of propagation.

The Chairman, after thanking Dr. Greene in behalf of the Society, made a few remarks on the general character of the paper.

Mr. Tyng stated that he had heard that the doctrines of this sect had been influenced by Christian teaching, and he questioned Dr. Greene as to the truth of this.

Dr. Greene replied that there was probably no conscious attempt on the part of the followers of this doctrine to incorporate Christian thought, but he thought it very likely that Christian thought and influences had been at work in it.

The meeting adjourned at half past five o'clock.

A meeting of the Asiatic Society was held at No. 17 Tsukiji, Tokyo, on Wednesday, May 22nd, at 4 p. m. Mr. Longford, the Vice President occupied the chair.

After the preliminary business of the Society was transacted, the President, the Rev. D.C. Greene, read the second and concluding part of his paper on "*Tenrikyo*, or the Teaching of the Heavenly Reason."

When the reading was finished the Chairman stated that the Society owed special thanks to Dr. Greene for his scholarly paper. It was not easy even under favorable circumstances, to get materials for an essay on a Japanese subject, but Dr. Greene had to contend with great difficulties since he had to gather his knowledge from manuscript and hearsay. Unless one had actual experience he could hardly appreciate what labor this involved. After an interesting discussion of the paper by the members the Society adjourned.

A general meeting of the Asiatic Society of Japan was held at No. 17, Tsukiji, on Wednesday, June 12th, at 4 p.m. The President, Rev. Dr. D. C. Greene, occupied the chair.

After the preliminary business of the meeting had been transacted, the President called upon Rev. Clay MacCauley to read a paper by Rev. H. B. Newell of Niigata on the Petroleum Industries of Nagaoka. The author began by giving an account of the history of the petroleum of this district. Traditions of oil discoveries went back as early as the year 674 A.D., but it was not until 1830 that the people of this district used the oil in a practical way, and then only to a very limited extent, until 1865. After the latter year, many attempts were made to refine the oil on a large scale, but most of these attempts were failures. Since the year 1886, however, companies have been established that proved successful.

The writer gave a minute account of three places where the oil was produced,—Urase, Hire, and Katsubo. He described the method of pumping the oil and of taking it to the place of refining, the island of Nakajima near Nagaoka. Statistics were mentioned of the amount produced and the cost of production. The paper closed with an account of the effect of these oil discoveries on the welfare of the people of Nagaoka and the surrounding villages.

The President thanked the author and reader of the paper in behalf of the Society. He stated that he had himself travelled through the region described, and while the new work had had the effect of adding to the prosperity of the place as described by Mr. Newell, yet it had the drawback of being extremely filthy. The carriers of the oil from the wells to the refineries were covered with the crude oil, and were indescribably dirty.

Following the reading of this paper, was a Lecture on the Luchuan and the Japanese Languages by Professor Basil Hall Chamberlain, as follows:—

A COMPARISON OF THE JAPANESE AND THE LUCHUAN LANGUAGES.

Mr. Chairman, Ladies, and Gentlemen:—Grammar is a notoriously dry subject,—so dry indeed that I should scarcely have ventured on it before any audience less well-equipped than one composed of members of the Asiatic Society. As it is, I take it that almost all of us have devoted no little time to endeavoring to master the grammar of Japanese, which is of all languages perhaps the most hopelessly and heartrendingly difficult. We are fellow-sufferers. Why should we not, then, imitate the invalids at those European health resorts, who derive a kind of sad and mitigated pleasure from talking over their various pains and aches, and comparing the dreadful nights that they have spent? One sometimes gets useful hints in this way; and if nothing else can be accomplished by a comparison of Japanese grammar with Luchuan, one good result at least may possibly accrue,—we may become half reconciled to our fate here, as students of Japanese, by a peep into the yet deeper depths of difficulty and complication in the sister tongue.

I visited Luchu in the spring of 1893, and after my return thence was lucky enough to come across an educated Luchuan in Tokyo, and thus to continue the study of the language at intervals during the last two years. These studies have been embodied in an outline grammar, vocabulary, and conversation-book, which the Asiatic Society has undertaken to print in its *Transactions*, and from which—it being obviously impossible to claim your attention for the whole—I propose to extract a few of the leading conclusions.

First and foremost among these conclusions comes the discovery, already alluded to, that Japanese and Luchuan are sister tongues,—that, though mutually unintelligible, they stand related to each other in about the same degree that Spanish and French are related. Hitherto Japanese has stood alone in the linguistic world. Dialects she had, no doubt; for what language was ever spoken uniformly over so wide an area? Korean, too, might have been adduced as constructed on the same general pattern. But there was no second language at once sufficiently like Japanese and sufficiently unlike it, to afford a convenient and fruitful term of comparison, such as, for instance, French, Italian, Spanish, and Portuguese afford among each other; and this isolation, among other reasons, caused Japanese philology to remain singularly uncertain and barren. Now that Japanese owns a sister, things are changed. As between the words of other sister tongues, so here also rules of letter-interchange can be established, derivations can be tested from the outside, and the genesis of at least some of the grammatical forms made out.

A few practical instances of common Luchuan phrases will best show, in a general way, the likeness and unlikeness of the two languages. Take, for example:—

LUCHUAN.

JAPANESE.

<i>Chia kangashira</i>	} Konnichi wa.
<i>Kyô ogamimashô</i>	
<i>Sachi ngkai nâ' mshêbiri</i>	} Dôzo osaki ya.
<i>Saki ye iki nasai</i>	
<i>Nagadê' ngangang shabirang</i>	} Shibaraku go buata itashi.
<i>Nagaku ogami-mo shimasen</i>	
<i>Ayabirang !</i>	} Dô itashimashite !
<i>Arimasen</i>	
<i>Nâ yutasha y'ubing</i>	} Mō yoroshin gozaimasu.
<i>Mō yoroshii de arimasu</i>	
<i>U chû ushag-ranî ?</i>	} O cha, agarimasen ka ?
<i>O cha oshi-agarauai ka ?</i>	
<i>Ujô, tushê ikutsi nâmishêbû</i>	} Anata no o toshi wa ikutsu desuka ka ?
<i>Anata wa, toshi wa, ikutsu nari-ga ?</i>	
<i>nasaru ka ?</i>	

A general comparison of Luchuan words with their Japanese equivalents shows that

Luchuan <i>ch</i>	corresponds to Japanese <i>k</i>
" <i>j</i>	" " " <i>g</i> and <i>d</i>
" <i>f</i>	" " " <i>h</i>
" <i>i</i> and <i>u</i> respectively	" " <i>e</i> and <i>o</i>
" <i>ē</i>	" " <i>ai</i> or <i>aya</i>
" <i>ō</i>	" " <i>au</i>

These changes are all familiar in languages further west. A more peculiar correspondence—though, to be sure, not unknown in other languages—is that of Luchuan *n* to Japanese *m*, while the constant dropping of the difficult letter *r* in Luchuan is familiar to us from the practice of many speakers of English who pronounce "carriage" *ca'lage*. If Luchuan drops its *r*'s, Japanese drops initial *w*'s and *y*'s, also *ng*'s at the end of words and syllables. Bearing in mind these correspondences, we can identify such pairs of words as the following, which are but samples of hundreds:—

LUCHUAN.	JAPANESE.	
<i>chichung</i>	<i>kiku</i>	to hear
<i>chūng</i>	<i>kuru</i>	to come
<i>ching</i>	<i>kin</i>	gold
<i>jing</i>	<i>gin</i>	silver
	<i>hige</i>	beard
<i>jē</i>	<i>hai</i>	a fly
<i>shaha</i> (leg)	<i>hiza</i> (knee)	
<i>shai</i>	<i>hidari</i>	left hand
<i>kōyung</i>	<i>kau</i>	to buy
<i>kanung</i> (to eat)	<i>kamu</i> (to bite)	
<i>nā</i>	<i>mō</i>	yet
<i>nūng</i>	<i>mira</i>	to see
<i>wanjūn</i>	<i>oji</i>	uncle
<i>yyē</i>	<i>ai</i>	indigo

The most different-looking words are by no means always the most difficult. For instance, the Japanese word for "quick," *hayai*, and the Luchuan word for the same idea, *fēsang*, look as different as well can be. Yet it is quite easy to identify, them, letter by letter. For Luchuan *f* is Japanese *h*, Luchuan *ē* is Japanese *aya*, and Luchuan *sang* (for *sa ang*) on the one hand and Japanese *i* on the other, are mere terminations.

In many cases, easier perhaps at first sight, the precise method of correspondence cannot yet be ascertained. Between such pairs of words, for instance, as:—

LUCHUAN.		JAPANESE.	
<i>kābā</i>	and	<i>kumo</i>	spider
<i>chu</i>	„	<i>hito</i>	person
<i>ni</i>	„	<i>i</i> (classical <i>iri</i>)	pig
<i>yutashang</i>	„	<i>yoroshii</i>	good

all we can say is that *some* relationship seems likely.

Considering that the Luchuan language had never been analysed before, and that no helps of any kind towards the acquirement of it existed, excepting one very stilted and imperfect Luchuan-Japanese Conversation-book, it is not to be expected that all difficulties should be solved at once, or even after two years' study. Most of the present audience, no doubt, have had bad times with so-called Japanese teachers, who, whatever else they may know, certainly have not the faintest idea of how to teach their own language. At Nafa matters were even worse; for if I then knew no Luchuan, the Luchuan so called teachers had but a very hazy knowledge of Japanese and as for their own language, they had never speculated on it in their lives. One of them, fortunately being intelligent, warmed to his task, and grew quite enthusiastic over the, to him, new revelation of such things as verbs and adjectives. But the fact of his having lived for forty years in total ignorance of such phenomena, made him an unsafe guide even on points so elementary as the question where one word should leave off and another begin. Consequently I was at first thrown back very much on guesswork, and some of these guesses proved to be happy inspirations. For instance, take the word "*tabacco*," why should my Luchuan friends sometimes call it *tabaku*, some times *tabakō*? At first I thought I must have heard wrong; and yet,—no! there was no doubt about it. Day after day, first *tabaku*, then *tabakō* came from their lips, together with the smoke from their long Luchuan pipes. At last one day, after puzzling over it for a long time, the idea suggested itself: is not *tabaku* the simple word, and *tabakō* the equivalent of Japanese *tabako wa*? There being no equivalent to *wa* in the Luchuan language, this hypothesis would account for its absence. The guess proved right; for every instance in which

It could be tested by a comparison of sentences where Japanese syntax would require the use of *wa*, showed a certain modification of the termination of the Luchuan noun,—a sort of inflection in fact; and further research proved that this inflection and one or two others afterwards verified, varied regularly according to the final vowel of the plain word. To be brief, Luchuan nouns turned out to have a declension. There is not time to enter into the theory of the Luchuan declension, nor even into the whole of its practice. Here are specimens of two of the regular declensions:—

DECLENSION OF NOUNS.

Kazi, "Wind"Plain Form *kazi*Isolated Form *kazē*Aggregated Form *kazing*Interrogative *kazi ?**Gajung*, "Mosquito"*gajung**gajūnō**gajauung**gajanud ?*

There are three other declensions.

Pronouns are declined like nouns, the first pronoun *wang*, being, however, very irregular. *Wang*, you will notice, recalls Japanese *ware*, "I," which was *wa* in the older pre-classical speech, and has been replaced by the compound *wa-takushi* in modern colloquial. *Watakushi*, as you doubtless know, is believed to be a corruption of *wa-takushi*, lit. "exhausting self," i.e. "pushing selfishness to its furthest limits." The *wa* of *wa-takushi* is simply Luchuan *wang* minus its *ng*, in accordance with the rule that Japanese drops such final nasals.

LUCHUAN PRONOUNS.

1st Person

wang

2nd Person (common)

yā

2nd Person (polite)

unju

I fear that your patience must be getting sorely tried; and the most important chapter in the comparison of the two languages must be dismissed as lightly as possible—I mean the conjugation of verbs and adjectives. Put into a nutshell, Luchuan proves two things concerning the parent language from which itself and Japanese both sprang. It proves first, that there was originally but a single conjugation,—not three, as we see in actual Japanese; but secondly that this original simplicity in one direction was counterbalanced by greater complication in another; for whereas

modern Japanese possesses only one form for each tense of the indicative mood and the earlier Classical Japanese only two, Luchuan has five, the use of which is governed by an elaborate set of rules. Luchuan also has three past tenses instead of the single one of modern Japanese.

CONJUGATION OF THE REGULAR LUCHUAN VERB.

Tuyung, "to take" (Jap. *toru*).

POSITIVE VOICE.

INDICATIVE MOOD.

Present		Perfect.	
Conclusive	<i>tuyung</i>	Conclusive	<i>tutōng</i>
Attributive	<i>tuyuru</i>	Attributive	<i>tutōru</i>
Apocopated	<i>tuya'</i>	Apocopated	<i>tutō'</i>
Interrogative	<i>tuyuní ?</i>	Interrogative	<i>tutōmí ?</i>
Verbal Noun	<i>tuyuní</i>	Verbal Noun	<i>tutōnì</i>

Imperfect.		Pluperfect.	
Conclusive	<i>tutang</i>	Conclusive	<i>tutōtang</i>
Attributed	<i>tutaru</i>	Attributed	<i>tutōtaru</i>
Apocopated	<i>tuta'</i>	Apocopated	<i>tutōta'</i>
Interrogative	<i>tutí ?</i>	Interrogative	<i>tutōtí ?</i>
Verbal Noun	<i>tutani</i>	Verbal Noun	<i>tutōtani</i>

Future.

Conclusive	} <i>tara</i>		
Attributive			
Apocopated			
Interrogative	<i>tui ga shuhira ?</i>		
Verbal Noun	(missing)		
Stem	<i>tar</i>	Imperative Compound	<i>tutōrì</i>
Indefinite Form	<i>tui</i>		
do. Apocopated	<i>ta'</i>	Condition Present	<i>turē</i>
Gerund	<i>tutí</i>	Hypothetical do.	<i>turā</i>
do. Isolated	<i>tutē</i>	Coincident	<i>tutinē</i>
do. Aggregated	<i>tuting</i>	Contingent	<i>tuidungē</i>
Imperative	<i>turi</i>	Conditional Past	<i>tutōrē</i>
do. Isolated	<i>turē</i>	Hypothetical Past	<i>tutōrā</i>
Concessive Present	{ (replaced by Aggregated Gerund)		
Concessive Past	{ <i>tutang-tēkang</i> <i>tutang-tēng</i>		

Desiderative Adjective *tui-bushang*—conjugated according to paradigm of Adjectives.

NEGATIVE VOICE.

INDICATIVE MOOD.

Present.		Perfect.	
Conclusive	} <i>turang</i>	Concl.	} <i>tutē wurang</i>
Attributive		Attrib.	
Apocopated		Apoc.	
Interrogative	<i>turani?</i>	Interr.	<i>tutē wurani?</i>
Verbal Noun	<i>turangsī</i>	V. Noun	<i>tutē wurangsī</i>

Imperfect		Pluperfect.	
Concl.	<i>turangtang</i>	Concl.	<i>tutē wurangtang</i>
Attrib.	<i>turangtaru</i>	Attrib.	<i>tutē wurangtaru</i>
Apoc.	<i>turangta'</i>	Apoc.	<i>tutē wurangta'</i>
Interr.	<i>turangti?</i>	Interr.	<i>tutē wurangti?</i>
V. Noun	<i>turangtasi</i>	V. Noun	<i>tutē wurangtasi</i>

Future.

	Conclusive Attribute Apoc.	} <i>turang hari.</i>	
	Interrogative		<i>turang ga shabira.</i>
	Verbal Noun		(missing).
Gerund.	<i>turangti.</i>	Conditional Pres. <i>turang-dung arē</i>	
do. Isolated	<i>turangtē.</i>		
do. Aggregated	<i>turang-ting.</i>	Hypoth. Pres. <i>turang-dung arē.</i>	
Imperative (conf. ¶ 127 of Grammar).		(for other tenses conf. ¶ 128 of Grammar).	
Desiderative Adjective <i>tui-bushakō nērang.</i>			

The Conclusive form of the various tenses of the Indicative is used only at the end of a sentence; the Attributive is used before nouns, just as when we say in Japanese, *toru toki*, *toru hito*, and also instead of the Conclusive when the common emphatic particle *da* precedes. The Apocopated replaces the Attributive in certain special cases. The Interrogative serves of course to ask questions. For instance, *tuyumi?* is equivalent to Japanese *toru ka?* — *tuti?* to Japanese *totta ka?* The Verbal Noun represents Japanese *toru koto*, and also performs other functions too technical even to indicate here. When I add that adjectives are conjugated nearly like verbs by means of the suffix *ang* which corresponds to

Japanese *aru*, "to be," have I done enough to give you a glimpse into the subject, and to prove, as was said at starting, that we here in Tôkyô should be grateful for the comparative ease of Japanese, and thank fate for not having sent us to Nafa instead?

Leaving all such grammatical dry bones, and leaving also on one side for to-day all discussion of the numerous cases in which the Luchuan form of words throws light on Japanese forms hitherto obscure, it may be interesting to terminate by quoting a case in which a comparison of the two languages opens out quite a different vista,—a vista not enclosed within the limits of mere linguistic research. The word *torii* is such a case. The Japanese *torii*, as you well know, is a peculiar kind of gate-way set up in front of Shintô temples. The word [is written with the two characters 鳥居, that is, "bird dwelling," and the native account of its origin is quoted and, as it would seem, accepted, by even so high an authority as Mr. Satow, who writes of it as follows:—

"The *torii* was originally a perch for the fowls offered up to the gods, not as food, but to give warning of daybreak. It was erected on any side of the temple indifferently. In later times, not improbably after the introduction of Buddhism, its original meaning was forgotten; it was placed in front only, and supposed to be a gateway. Tablets with inscriptions (*gaku*) were placed on the *torii* with this belief, and one of the first things done after the restoration of the Mikado in 1868, in the course of the purification of the Shintô temples, was the removal of these tablets. The etymology of the word is evidently 'bird rest.' The *torii* gradually assumed the character of a general symbol of Shintô, and the number which might be erected to the honour of a deity became practically unlimited. The Buddhists made it of stone or bronze, and frequently of red-painted wood and developed various forms."

So far Mr. Satow. Nothing could well be more explicit. Notice, however, before proceeding any further, that we really know nothing whatever of Shintô until a century and a half after the introduction of Buddhism into Japan, our earliest extant Japanese book, the "*Kojiki*," dating only from A.D. 712, when Buddhism, which brought civilisation in its train, was already an established power in the land. What modern native *literati* have to say concerning the state of their country in pre-Buddhistic days is therefore almost all conjecture,—conjecture

enlivened by a patriotism of the most jingo hue. Mr. Aston, struck apparently by the intrinsic improbability of the erection of gateways for cocks to perch on, prefers to derive *torii* from *toru* 通, "to pass through," an etymology which might seem appropriate enough for a term signifying "archway," though the long *ō* of the one word and the short *o* of the other cause serious difficulty. Now the Luchuan form of the word, which is *turi*, strikes at the root both of the orthodox derivation and of the proposed alternative. "Bird" in Luchuan is *tai* and "to pass through" is *tūyang*, both words corresponding quite regularly with Japanese *tori* and *tōru* respectively, even in the matter of vowel quantity. The absence of the *r* is what the rules of interchange between such pairs of Japanese and Luchuan words would lead us naturally to expect; and the Luchuan equivalent of *torii* according to the former etymology would be *turai*, according to the later probably *tayī*. But the Luchuan form *turi* has an *r*, and must therefore either have descended from some source distinct from both the word signifying "bird" and that signifying "passage," or else it must have been borrowed from Japanese at a comparatively late date. If the former alternative be accepted, the etymology of the word remains a mystery. If the latter, then the word is shown to have formed no part of the common Japanese-Luchuan heritage; and a suspicion arises that the thing itself,—that is to say the shape and use and even the name of the *torii*,—is not really of Shintō origin at all, but a foreign importation. Of course we must not therefore hastily jump to the conclusion that the Japanese *torii*, or Shintō archway, is but a modification of the Indian *toran* (the Chinese *p'ai-lou* or *p'ai-fung*); but we may at least say that one obstacle to such a conclusion is removed.

One consideration more before finishing,—a consideration still farther removed from mere grammatical detail. Does not the sisterly relationship of Japanese to Luchuan prove, once for all, that Japanese is the language of the last invaders of Japan,—not, as there might hitherto have been equally good reason to think, the language of earlier aboriginal inhabitants of the central provinces (Yamato for instance), adopted by conquerors comparatively few in numbers, just as provincial Latin was adopted by the Goths and the Franks? The case of Japanese must rather resemble that of Anglo-Saxon, which thrust back and has at last well-nigh effaced the languages of earlier populations. The solidarity between Japanese and Luchuan would otherwise be inexplicable. My belief is that legend points true for once in making Jimmu Tenna, the first "earthly Emperor" of Japan, begin his career in the extreme West of the country, and thence fight

his way eastwards. A glance at the map shows Kyūshū to be the portion of Japan nearest to the mainland of Asia,—Kyūshū, with little Tanshima as a convenient stopping-stone. By this easy route we may imagine the conquering race to have entered the country at some date previous to the third century of the Christian era; for the geographical and other names mentioned by the Chinese historians of that century have an unmistakably Japanese ring. From Kyūshū the invaders would have pressed forward East and North exterminating some tribes of aborigines and incorporating others, as legend asserts to have been the case. This process which, by the eighth century after Christ, carried Japanese colonisation up to about the 40th parallel of latitude, is still going on; for Yezo is only now beginning to fill up with Japanese, and the aborigines there still form a considerable factor in the population.

Now is it not intrinsically probable that while the main body of invaders moved North-East in the general direction of the land, a few stragglers, laggards, or weaklings should have wandered South, driven perhaps by defeat in internecine strife to take refuge in the little Southern archipelago, whose islets stretch like the rungs of a ladder the whole way from the Gulf of Kagoshima to what is now known as Great Luchu? History tells us of the arrival of such refugees during the Middle Ages. Why should not the same thing have occurred at an earlier date? Racial and linguistic affinities would thus find a very simple explanation, while the distance in time and space amply accounts for the existing differences.

Thus far to-day. As you see, quite a number of side-issues open out before the comparative student of Luchuan and Japanese. It would not be possible for me to exhaust them in one lecture; but it would, I fear, be very easy for me to exhaust your patience, if indeed indeed it is not exhausted already.

Dr. Divers thought, it a hazardous conjecture to suppose, as Mr. Chamberlain did that the Japanese came by way of Korea into Japan as there were no similarities either of language or of anything else between the Japanese and the people of the mainland.

Mr. Chamberlain stated that there was close similarity between the Korean and Japanese tongues, similarity not indeed of vocabulary but of grammatical construction. In all other directions, whether westwards in China, southwards in Formosa and the isles of the Pacific, or eastwards on the American coast, not only the vocabulary but the grammatical construction proceeded on altogether alien lines.

Mr. Mason remarked that there was a further corroboration of Mr. Chamberlain's theory from the fact that the dialects spoken in the islands lying between Japan and Korea, such as Tsushima, Oki, and Goto, were a purer form of Japanese than even the dialects spoken in Kishû. Had the Japanese come to Japan from the North, this would be almost inexplicable.

Mr. Chamberlain spoke of the peculiarities of language in the various Luchuan islands as sustaining his theory of the origin of the Japanese people. The distribution of dialects, though as yet very imperfectly known, seems peculiar and opens out a wide field of study. The islands nearest to Japan are not in all cases those whose language most nearly approximates to standard Japanese.

The President, in thanking Mr. Chamberlain, called attention to the great value of his work on the Luchuan language, soon to be issued in the Transactions of the Society. This work would not only be of practical value to those who wished to visit the islands, but of still greater value to students of comparative philology, especially to those interested in the position of the Japanese language.

The meeting adjourned at 5.30

ANNUAL MEETING.

The Annual Meeting of the Asiatic Society was held at No. 17, Tsukiji, on Wednesday, December 11th, at 4 p.m. The President, Rev. D. C. Greene, D. D., occupied the chair.

The minutes having been read and approved, the Chairman called upon Mr. Clay MacCauley to read his paper on the Japanese landscape.

The Chairman thanked Mr. MacCauley on behalf of the Society for his interesting paper.

The Society proceeded to the business of the annual meeting.

The Corresponding Secretary read his Annual Report as follows:—

"During the present year there is little of importance to note in the Annual Report beyond the ordinary amount of work done by the Society. The recent war between Japan and China may have diverted interest from the past to the present events of this country, but the Society can congratulate itself on a very fair amount of progress in spite of hindrance.

"Few changes worthy of chronicle have marked the session. Death has deprived the Society of the services of Sir Thomas F. Wade, of Cambridge, Eng., and also of the life members, Rev. G. S. Malan and John O'Neil, Esq., both of England. Fourteen new names have been added to the list of members, and two former members whose connection with the Society had lapsed have renewed their membership. Three members have resigned.

"During the Session, which now corresponds to the Calendar year, there were five papers contributed to the Transactions besides the work of Mr. Chamberlain on the Luchuan Language in a supplementary volume. There were also two lectures given under the auspices of the Society, one in Yokohama in February and the other in Tôkyô in June. The list of papers read, etc., will be found in the Appendix to the regular volume of this year.

"The finances of the Society are in a satisfactory state and unless unforeseen accidents occur, the Society has nothing to fear on this score in the future."

This report was adopted. The Treasurer gave his report for the year, which is printed in the Appendix.

The Society then proceeded to the election of officers for the coming year. The result of the balloting was as follows:

President—Sir Ernest M. Satow, K.C.M.G.; Vice-Presidents—Rev. D. C. Greene, D. D., and J. H. Longford, Esq.; Corresponding Secretary—Garrett Droppers, Esq.; Recording Secretaries—Garrett Droppers, Esq., and W. J. S. Shand, Esq.; Treasurer—J. McD. Gardiner, Esq.; Librarian—Rev. W. J. White; Councillors—Dr. E. Divers, B. H. Chamberlain, Esq., W. B. Mason, Esq., R. Masujima, Esq., Clay MacCauley, Esq., M. Michel Revon, J. H. Gubbins, Esq., Rev. T. S. Tyng, E. W. Clement, Esq., Rev. A. Lloyd.

Dr. Greene congratulated the Society in securing for President during the coming year one who had in former years contributed so much to the Society's welfare.

Sir Ernest Satow expressed his thanks to Dr. Greene and the members present for their good wishes in a few appropriate remarks, after which the meeting adjourned.

APPENDIX A.

List of Papers during the Session of 1895.

"The Ōmum, —When Invented," by W. G. Aston, Esq.

"Note historique sur les différentes systèmes d'écriture naités en Corée," by M. Maurice Courant.

"Monetary Standards in relation to Japan," a lecture, by Garrett Droppers, Esq.

"Tenrikyo, or the Teaching of the Heavenly Reason," two papers, by Rev. D. C. Greene, D. D.

"Petroleum Industries at Nagaoka," by Rev. H. B. Newell.

"Essay in aid of a Grammar and Dictionary of the Luchuan Language," by B. H. Chamberlain, Esq.

"The Luchuan Language,"—a lecture, by B. H. Chamberlain, Esq.

"The Japanese Landscape,"—a paper, by Rev. Clay MacCauley,

APPENDIX B.

THE HON. TREASURER IN ACCOUNT WITH THE ASIATIC SOCIETY OF JAPAN FOR THE THIRTEEN MONTHS ENDING NOV. 30TH, 1895.

Dr.

To Balance from Last Year	2,770.970
" Entrance Fees	45.00r
" Yearly Subscriptions.. .. .	342.680
" Non-Resident Life Subscriptions	108.230
" Resident Life Subscriptions	130.000
" Sale of Transactions.. .. .	243.600
" Interest at Banks	79.789
Total	3,720.468
Nov. 30.—To Balance	2,358.448

Cr.		
By Messrs. McKiejohn & Co. for Printing, etc...	.. ..	985.850
" Cash for Stationery, Postage, etc. .. ..	.. ..	122.360
" Rent of No. 17, Tsukiji .. ..	.. ..	100.000
" Insurance .. ..	.. ..	75.000
" Library Expenses .. ..	.. ..	78.570
Balance in H. & S. B. Cor. as Fixed Dep.	2,285.000	
" " " Cur Act. ..	9.300	
In Mitsu Bishi Goshi Kaisha Cur. Act. ..	51.418	
In hands of Treasurer.	12.730	2,368.448
Total .. ..	.. ..	3,720.468

E. & O. E.

J. McD. GARDNER,

Hon. Treas.

Examined with Vouchers and found correct

W. B. MASON.

YEZEND DURA.

Auditors.

APPENDIX C.

LIST OF EXCHANGES OF THE ASIATIC SOCIETY OF JAPAN.
AS REVISED ON 1ST MARCH, 1895.

- American Geographical Society, New York.
 " Oriental Society, New Haven, Conn., U. S. A.
 " Philological Association, Boston, Mass.
 " Philosophical Society, Philadelphia, Pa.
 Anthropological Institute of Great Britain and Ireland.
 Anthropologische Gesellschaft in Wien, Vienna, Austria.
 Asiatic Society of Bengal, Calcutta.
 Australian Association for the Advancement of Science, Sydney.
 Bataviaasch Genootschap, Notulen.
 Buddhist Text Society, India, Calcutta.
 Bureau of Ethnology, Washington, D.C.
 Bureau of Education " " "
 Canadian Institute, Toronto.
 China Review, Hongkong.
 Chinese Recorder, Shanghai.
 Cosmos de Guido Cora, Torino.
 Deutsche Gesellschaft für Natur und Volkerkunde Ostasiens, Tôkyô.

- Geological and Natural History Survey of Canada.
 Harvard University, Museum of Comparative Zoology, Cambridge
 Mass., U.S.A.
 Imperial Russian Geographical Society, St. Petersburg, Russia.
 Imperial University of Japan, Tokyo.
 Japan Society, London.
 Johns Hopkins University Publications, Baltimore, Md., U.S.A.
 Japan Weekly Mail.
 Journal Asiatique, Paris, France.
 Musée Guimet, Lyons.
 Peking Oriental Society, Peking, China.
 Royal Asiatic Society of Great Britain, London, England
 " " " Bombay Branch, Bombay.
 " " " Ceylon Branch, Colombo.
 " " " China Branch, Shanghai.
 " " " Straits Branch, Singapore.
 Royal Dublin Society, Kildare St., Dublin, Ireland.
 Royal Geographical Society, London.
 Royal Society, London.
 " " of Edinburgh, Edinburgh, Scotland.
 " " New South Wales, Sydney, N.S.W.
 " " of South Australia, Adelaide, South Australia.
 Smithsonian Institute, Washington, D.C.
 Sociedad Geografica de Madrid, Madrid, Spain.
 Sociedad de Geographia de Lisbon, Lisbon, Portugal.
 Société d'Anthropologie de Paris, Paris.
 Société de Géographie, Paris.
 United States Geological Survey, Washington, D.C.
 " " Department of Agriculture, Washington, D.C.

APPENDIX D.

TRANSACTIONS IN STOCK.

November 25th, 1895.

Vol. I	single part	121
" II	single part	110
" III	Part I	157
" "	" II	209
	Appendix	91
" IV	single part	200

Vol. V part 1	205
" " " 2	174
" VI " 1	208
" " " 2	250
" " " 3	257
" VII " 1	235
" " " 2	245
" " " 3	265
" " " 4	255
" VIII " 1	46
" " " 2	61
" " " 3	63
" " " 4	70
" IX " 1	41
" " " 2	81
" " " 3	86
" X " 1	70
" " " 2	96
" " Supplement	157
" XI Part 1	108
" " " 2	75
" XII " 1	239
" XII " 2	115
" " " 3	111
" " " 4	56
" XIII " 1	82
" " " 2	120
" XIV " 1	90
" " " 2	114
" XV " 1	95
" " " 2	119
" XVI " 1	162
" " " 2	180
" " " 3	199
" XVII " 1	198
" " " 2	101
" XVIII " 1	163
" " " 2	228
" XIX " 1	287
" " " 2	224
" " " 3	249
" XX " 1	196

Vol. XX	pt. 2	.. .. .	251
"	" Supplement	pt. 1	256
"	"	" 2	247
"	"	" 3	285
"	"	" 5	250
"	XXI	single part	260
"	XXII	pt. 1	249
"	"	pt. II	255
"	"	pt. III	270

APPENDIX E.

Volumes added to the Library during the year are as follows :—

- 1.—Statistical Survey of New South Wales.
- 2.—Indian Museum Notes, Vol. III, pts. 4 and 5.
- 3.—*Shinsai Yobō Chōsa Kukai*.
Earthquake Investigation Society Report, 4 Vols.
- 4 Bibliographie Coreenne, by M. Courant.
- 5 Imperial University Report.

LIST OF MEMBERS.

HONORARY MEMBERS.

- Alegck, R.C.M., Sir Rutherford, Athenaeum Club, London, England.
Arnold, R.C.S.I., Sir Edwin, Daily Telegraph Office, London, England.
Aston, C.M.G., W. G., Woodlands, Seaton, Devon, England.
Day, Prof. Geo. E., Yale College, New Haven, Conn., U. S. A.
Edkins, D.D., Rev. Joseph, Shanghai.
Franks, Sir Wollaston, British Museum, London.
Hannen, Sir N., H. B. M. Consul General, Shanghai.
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Nordensjöld, Baron, A., Stockholm Sweden.
Powell, Major J. W., Smithsonian Institute, Washington, D. C., U. S. A.
Rein, Prof. J. J., Bonn-am-Rhein, Germany.
Satow, R.C.M.G., Sir Ernest M., British Legation, Tokyo, Japan.
-

LIFE MEMBERS.

- Amerman, D.D., Rev. James L., 25 East 22nd St., New York N. Y., U. S. A.
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Bigelow, Dr. W. S., Boston, Mass., U. S. A.
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Booth, Rev. E. S., 178, Bluff, Yokohama.
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Carey, Rev. Otis, Karasumaru, Kyoto.

- Carsen, T. G., Bannfield, Coleraine, Ireland.
 Center, Alex., Pacific Mail Office, San Francisco.
 Chamberlain, B. H., 19 Daimachi, Akasaka, Tōkyō.
 Cheon, A., Hanoi, Tonkin.
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 Groom, A. H., 34, Kobe.
 Gubbins, J. H., British Legation, Tōkyō.
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- James, F. S., 142, Yokohama.
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 Satow, F. A., 6, Queensborough Terrace, Hyde Park, London.
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 Shaw, Ven. Archdeacon, Tōkyō.
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- Stone, W. H., 3, Aoi-chō, Akasaka, Tōkyō.
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 Wilson, J. A., Hakodate.
 Winstanley, A., 50, Yokohama.
-

ORDINARY MEMBERS.

- Alexander, Robert Percival, Eiwa Gakko, Aoyama, Tōkyō.
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 Andrews, Rev. Walter, Hakodate.
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 Baelz, M.D., E., 7, Nagata-cho, Nichome, Tōkyō.
 Batchelor, Rev. J., Sapporo.
 Bickersteth, Rt. Rev. Bishop, 11, Sakae-chō, Shiba, Tōkyō.
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 Brandram, Rev. J. B., Kumamoto.
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 Coudenhove, Count Henry, Austrian Legation, Tōkyō.
 Courant, M., French Consulate, Tientsin, China.
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 D'Anethan Baron, Belgian Legation, Nagata-cho, Tōkyō.
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 Lloyd, Rev. A., Mita, Nichome, Tōkyō.
 Lütholm, Dr. J., 8, Kaga Yashiki, Tōkyō.
 Lowder, J. F., 28, Yokohama.
 Lowther Gerard, British Legation, Tōkyō.
 MacCauley, Rev. Clay, Mita, Nichome, Tōkyō.
 MacNair, Rev. T. M., 2, Nishi Machi, Nihonenoki, Tōkyō.
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 Story, Rev. W. E., Chofu, Yamaguchi Ken.
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 Taft, Rev. G. W., Hill, Kobe.
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 Thomson, Rev. B. A., 37, Hill, Kobe.
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 Tuke, S., Imperial Hotel, Tōkyō.
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 Van der Heyden, M.D., W., General Hospital, Yokohama.
 Walford, A. B., 10, Yokohama.
 Walne, Rev. E. N., Fukuoka.
 Walter, W. B., 1, Yokohama.
 Weipert, Dr. H., German Legation, Tōkyō.
 Weston, Rev. Walter, c/o Rev. C. G. Gardner, Kobe.
 Wier, Rev. J., Eiwa Gakko, Aoyama, Tōkyō.
 White, Rev. W. J., 6, Tsukiji, Tōkyō.
 Wileman, A. E., British Legation, Tōkyō.
 Wilkinson, H. S., British Consulate, Shanghai.
 Wollant, G. de, Russian Legation, Tōkyō.
 Wood, Dr. A., 2, Yayoi-cho, Hongō, Tōkyō.
 Wyckoff, M. N., o/o Meiji Gaku-in, Shirokane, Tōkyō.

THE
CONSTITUTION AND BY-LAWS
OF THE
ASIATIC SOCIETY OF JAPAN.

Revised December 4th, 1895.

THE JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

OF GREAT BRITAIN AND IRELAND

THE

ANNUAL MEETING

OF THE SOCIETY OF ANTHROPOLOGISTS

AND THE SOCIETY OF ETHNOLOGISTS

HELD AT THE MUSEUM OF NATURAL HISTORY

ON THE 10TH OF JULY 1891

AND THE 11TH OF JULY 1892

BY THE SOCIETY OF ANTHROPOLOGISTS

THE CONSTITUTION OF THE ASIATIC SOCIETY OF JAPAN.

Revised December 4th, 1895.

NAME AND OBJECTS.

- ART. I. The Name of the Society shall be THE ASIATIC SOCIETY OF JAPAN.
- ART. II. The object of the Society shall be to collect and publish information on subjects relating to Japan and other Asiatic Countries.
- ART. III. Communications on other subjects may, within the discretion of the Council, be received by the Society, but shall not be published among the Papers forming the Transactions.

MEMBERSHIP.

- ART. IV. The Society shall consist of Honorary and Ordinary Members.
- ART. V. Honorary Members shall be admitted upon special grounds, to be determined in each case by the Council. They shall not be resident in Japan, and shall not pay an entrance fee or annual subscription.
- ART. VI. Ordinary Members shall pay, on their election, an entrance fee of Five Dollars and subscription for the current year. Those resident in Japan shall pay an annual subscription of Five Dollars. Those not resident in Japan shall pay an annual subscription of Three Dollars or a Life Composition of Sixteen Dollars gold or Three Guineas.
- Any Member elected after June 30th shall not be required to pay the subscription for the year of his election unless he wishes to receive the Transactions of the past session of the Society.
- Any person joining the Society can become a Life Member by the payment of Fifty Dollars; or any person already a member can become a Life Member by

the payment of Fifty Dollars, less Two Dollars and Fifty Cents for each year in which he has been an Ordinary Member.

ART. VII. The Annual Subscription shall be payable in advance, on the 1st of January in each year.

Any Member failing to pay his subscription for the current year by the 30th of June shall be reminded of his omission by the Treasurer. If his subscription still remains unpaid on the 31st of December of that year, he shall be considered to have resigned his Membership.

ART. VIII. Every Member shall be entitled to receive the publications of the Society during the period of his Membership.

OFFICERS.

ART. IX. The Officers of the Society shall be :—

A President.

Two Vice-Presidents.

A Corresponding Secretary.

Two Recording Secretaries.

A Treasurer.

A Librarian.

COUNCIL.

ART. X. The affairs of the Society shall be managed by a Council composed of the Officers for the current year and ten ordinary Members.

MEETINGS.

ART. XI. General Meetings of the Society and Meetings of the Council shall be held as the Council shall have appointed and announced.

ART. XII. The Annual Meeting of the Society shall be held in December, at which the Council shall present its Annual Report and the Treasurer's Statement of Accounts, duly audited by two Member nominated by the President.

ART. XIII. Nine Members shall form a quorum at an Annual Meeting, and Five Members at a Council Meeting. At all Meetings of the Society and Council, in the absence

of the President and Vice-President, a Chairman shall be elected by the Meeting. The Chairman shall not have a vote unless there is an equality of votes.

- ART. XIV. Visitors (including representatives of the Press) may be admitted to the General Meetings by Members of the Society, but shall not be permitted to address the Meeting except by invitation of the Chairman.

ELECTIONS.

- ART. XV. All Members of the Society shall be elected by the Council. They shall be proposed at one Meeting of the Council, and balloted for at the next, one black ball in five to exclude; and their Election shall be announced at the General Meeting following.
- ART. XVI. The Officers and other Members of Council shall be elected by ballot at the Annual Meeting, and shall hold office for one year.
- ART. XVII. The Council shall fill up all Vacancies in its Membership which occur between Annual Meetings.

PUBLICATION.

- ART. XVIII. The published Transaction of the Society shall contain:—(1) Such papers and notes read before the Society as the Council shall have selected, and an abstract of the discussion thereon ;
(2) The Minutes of the General Meetings ;
(3) And at the end of each annual volume, the Reports and Accounts presented to the last Annual Meeting, the Constitution and By-Laws of the Society and a List of Members.
- ART. XIX. Twenty-five separate copies of each published paper shall be placed at the disposal of the author and the same number shall be reserved by the Council to be disposed of as it sees fit.
- ART. XX. The Council shall have power to distribute copies of the Transactions at its discretion.
- ART. XXI. The Council shall have power to publish, in separate form, papers or documents which it considers of sufficient interest or importance.

ART. XXII. Papers accepted by the Council shall become the property of the Society and cannot be published anywhere without consent of the Council.

Acceptance of a paper for reading at a General Meeting of the Society does not bind the Society to its publication afterwards. But when the Council has decided not to publish any paper accepted for reading, that paper shall be restored to the author without any restriction as to its further use.

MAKING OF BY-LAWS.

ART. XXIII. The Council shall have power to make and amend By-Laws for its own and the Society's guidance provided that these are not inconsistent with the Constitution; and a General Meeting, by a majority vote, may suspend the operation of any By-Law.

AMENDMENTS.

ART. XXIV. None of the foregoing Articles of the Constitution can be amended except at a General Meeting by a vote of two-thirds of the Members present, and only if due notice of the proposed Amendment shall have been given at a previous General Meeting.

BY-LAWS.

GENERAL MEETING.

- ART. I. The Session of the Society shall coincide with the Calendar Year, the Annual Meeting taking place in December.
- ART. II. Ordinarily the Session shall consist of nine monthly General Meetings; but it may include a less or greater number when the Council finds reason for such a change.
- ART. III. The place and time of Meeting shall be fixed by the Council, preference being given when the Meeting is held in Tōkyō, to 4 P.M. on the Second Wednesday of each month. The place of meeting may be in Yokohama when the occasion is favourable.
- ART. IV. Timely notice of every General Meeting shall be sent by post to the address of every Member resident in Tōkyō or Yokohama.

ORDER OF BUSINESS AT GENERAL MEETINGS.

- ART. V. The Order of Business at General Meetings shall be :—
- (1) Action on the Minutes of the last Meeting;
 - (2) Communications from the Council;
 - (3) Miscellaneous Business;
 - (4) The Reading and Discussion of papers.
- The above order shall be observed except when the Chairman shall rule otherwise.
- At Annual Meetings the Order of Business shall include, in addition to the foregoing matters:—
- (5) The Reading of the Council's Annual Report and Treasurer's account, and submission of these for the action of the Meeting upon them;

- (6) The Election of Officers and Council as directed by Article XVI. of the Constitution.

MEETINGS OF COUNCIL.

- ART. VI. The Council shall appoints its own Meetings, preference as to time being given to 4. p.m. on the First Wednesday of each month.
- ART. VII. Timely notice of every Council Meeting shall be sent by post to the address of every Member of the Council, and shall contain a statement of any extraordinary business to be done.

ORDER OF BUSINESS AT COUNCIL MEETINGS.

- ART. VIII. The Order of Business at Council Meetings shall be :
- (1) Action upon the Minutes of last Meeting ;
 - (2) Reports of the Corresponding Secretary,
of the Publication Committee,
of the Treasurer,
of the Librarian,
and of Special Committees ;
 - (3) The Election of Members ;
 - (4) The Nomination of Candidates for Membership of the Society ;
 - (5) Miscellaneous Business ;
 - (6) Acceptance of papers to be read before the Society ;
 - (7) Arrangement of the Business of the next General Meeting.

PUBLICATION COMMITTEE.

- ART. IX. There shall be a Standing Committee entitled the Publication Committee and composed of the Secretaries, the Librarian, and any Members appointed by the Council. It shall ordinarily be presided over by the Corresponding Secretary. It shall carry through the publication of the Transactions of the Society, and the re-issue of Parts out of print.

It shall report periodically to the Council and act under its authority.

It shall audit the accounts for printing the Transactions.

It shall not allow authors' manuscripts or printer's proofs of these to go out of its custody for other than the Society's purposes.

DUTIES OF CORRESPONDING SECRETARY.

ART. X. The Corresponding Secretary shall :—

1. Conduct the Correspondence of the Society ;
2. Arrange for and issue notice of Council Meetings, and provide that all official business be brought duly and in order before each Meeting ;
3. Attend every Council Meeting or give notice to the Recording Secretary that he will be absent ;
4. Notify new officers and Members of Council of their appointment and send them each a copy of the By-laws ;
5. Notify new Members of the Society of their election and send them copies of the Articles of Constitution and of the Library Catalogue ;
6. Unite with the Recording Secretary, Treasurer and Librarian in drafting the Annual Report of the Council and in preparing for publication all matter as defined in Article XVIII. of the Constitution.
7. Act as Chairman of the Publication Committee, and take first charge of authors' manuscripts and proofs struck off for use at Meetings.

RECORDING SECRETARIES.

ART. XI. Of the Recording Secretaries, one shall reside in Tokyo and one in Yokohama, each having ordinarily duties only in connection with Meetings of the Society or its Council held in the place where he resides.

DUTIES OF RECORDING SECRETARY.

Art. XII. The Recording Secretary shall :—

1. Keep Minutes of General Meetings ;
2. Make arrangements for General Meetings as instructed by the Council, and notify Members resident in Tokyo and Yokohama ;
3. Inform the Corresponding Secretary and Treasurer of the election of new Members.
4. Attend every General Meeting of Council, or, in case of absence, depute the Corresponding Secretary or some other Members of Council to perform his duties and forward to him the Minute Book ;
5. Act for the Corresponding Secretary by the latter's absence ;
6. Act on the publication Committee ;
7. Assist in drafting the Annual Report of the Council and in preparing for publication the Minutes of the General Meeting and the Constitution and By-laws of the Society ;
8. Furnish abstracts of Proceedings at General Meetings to newspapers and public prints as directed by the Council.

DUTIES OF TREASURER.

Art. XIII. The Treasurer shall :—

1. Take charge of the Society's Fund in accordance with the instruction of the Council.
2. Apply to the President to appoint Auditors, and present the Annual Balance sheet to the Council duly audited before the date of the Annual Meeting ;
3. Attend every Council Meeting and Report when requested upon the money affairs of the Society, or in case of absence depute some Member of the Council to act for him, furnishing him with such information and documents as may be necessary ;
4. Notify new members of the amount of entrance fee and subscription then due ;

5. Collect subscriptions and notify Members of their unpaid subscriptions once in or about January and again in or about June; apply to Agents for the sale of the Society's Transactions in Japan and abroad for payment of sums owing to the Society;
6. Pay out all Monies for the Society under the direction of the Council, making no single payment in excess of Ten Dollars without special vote of the Council.
7. Inform the Librarian when a new Member has paid his entrance fee and first subscription;
8. Submit to the Council at its January Meeting the names of Members who have not paid their subscription for the past year; and, after action has been taken by the Council, furnish the Librarian with the names of any Members to whom the sending of the Transactions is to be suspended or stopped.
9. Prepare for publication the List of Members of the Society.

DUTIES OF LIBRARIAN.

XIV.

The Librarian shall :—

1. Take charge of the Society's Library and stock of Transactions, keep its books and periodicals in order, catalogue all additions to the Library, and superintend the binding and preservation of the books;
2. Carry out the Regulations of the Council for the use and lending of the Society's books;
3. Send copies of the Transactions to all Honorary Members, to all Ordinary Members not in arrears for dues according to the list furnished by the Treasurer, and to all Societies and Journals, the names of which are on the list of Exchanges;
4. Arrange with Booksellers and others for the sale of the Transactions as directed by the Council, send the required number of each issue to the appointed agents and keep a record of all such business;
5. Arrange under direction of the Council, new Exchange of the Transactions with Societies and Journals;
6. Draw up List of Exchanges of Journals and of additions to the Library for insertion in the Council's Annual Report;

7. Make additions to the Library as instructed by the Council;
8. Present to the Council at its November Meeting a statement of the stock of Transactions possessed by the Society;
9. Act on the Publication Committee;
10. Attend every Council Meeting and report on Library matters, or if absent, send to the Corresponding Secretary a statement of any matter of immediate importance.

LIBRARY AND MEETING ROOM.

- Art. XV.** The Society's Rooms and Library shall be in Tsukiji, Tôkyô, to which may be addressed all letters and parcels not sent to the private address of the Corresponding Secretary, Treasurer, or Librarian.
- Art. XVI.** The Library shall be open to Members for consultation during the day, the keys of the book cases being in the possession of the Librarian or other Members of Council resident in the neighbourhood: and books may be borrowed on applying to the Librarian.

SALE OF TRANSACTIONS.

- Art. XVII.** A Member may obtain at half-price for his own use copies of any Part of the Transactions.
- Art. XVIII.** The Transactions shall be on sale by Agents approved of by the Council and shall be supplied to these Agents at a discount price fixed by the Council.

THE ÖNMUN—WHEN INVENTED ?

By W. G. ASTON.

[Read January 23, 1895.]

Much good paper and ink have been expended in attempts to elucidate the origin of the Korean script known as the Önmun, or "vulgar character." Hirata and other Japanese pundits of the Shintō school have endeavoured to show that it is of Japanese invention, dating from that obscure prehistoric period called the *Kami no yo* or Age of the Gods; and some European savants, notably M. de Rosny, have accepted this belief with a robust faith which is rare in these days of scepticism. The baselessness of this fiction—for it is nothing better—is sufficiently apparent from the facts cited below, and it has in any case been so abundantly demonstrated by Professor Chamberlain¹ that farther argument is superfluous.

Mr. E. H. Parker has touched on this subject in his most erudite philological essay prefixed to Giles' Chinese Dictionary. He there advances the theory that the Katakana "followed immediately upon the idea of the Korean alphabet," and in a note to a recent contribution to these Transactions he reiterates this view, not however without some hesitation, for he adds that "there is a total uncertainty as to when the Önmun really was invented, and by whom." He would therefore assign the invention

¹ Royal Asiatic Society's Journal, July, 1883.

of this script to a period not later than the 9th century of our era, a view which is substantially in accordance with what he calls the "usually received opinion," no doubt referring to a statement by the French missionaries to Corea² that the Önmun was invented by a bonze named Syölehhong in the 8th or 9th century. But much as we may admire the zeal and devotedness of these worthy men, it is impossible to accept them as an authority on a point of Corean history. Mr. Parker has pointed out a serious error into which they have fallen, and judiciously refrains from any specific endorsement of their views. They describe Syölehhong as a bonze, which he was not, though his father had been one, and they assign his Önmun to the 8th or 9th century, whereas his invention, which, as we shall see presently, was not the Önmun, belongs to the end of the 7th century. In their Dictionary of Corean, the same authors describe Pok-heui-asi (Fuh-hi in Chinese) as "the Corean King who invented the syllabic or alphabetical character"—a statement which it is needless to characterize.

But it is time to turn to the Corean authorities on the subject of Syölehhong and his invention. The standard history of ancient Corea known as the Tong-kuk Chhung-kam³ tells us, among other things, that he "explained the nine classics by means of local words, (方言)" that is, in the Corean language. This plainly refers to some kind of phonetic writing, but of what nature? A clue is afforded by the preface to an edition of the Ming laws published in Corea in the 14th century, and quoted by a Japanese writer named Ban Nobutomo in his *Kana no Motoruue*, Supplementary Volume, p. 2. From this it appears that "the character prepared by Syölehhong for writing Corean words is called *Nido* (通契) or *clerk-method*." I have ascertained from Coreans that this system of writing is in

² Grammaire Coréenne, Introd. p. vi.

³ Vol. IX. p. 28 (A. D. 692) of the Japanese edition.

common use at the present day by the clerks in public offices in Corea for the less formal documents, more especially for the records of judicial proceedings. It consists in expressing Corean words by means of a number of the more common Chinese characters, to which a phonetic value is given, as in the poetry of the *Kojiki* and *Nihongi*. This method is of course applicable to entire passages or books, but in all the examples which I have seen, it is used only for certain Corean words and particles inserted here and there at the side of a Chinese text, in order to help out the construction and render it more easy to read the document aloud in the Corean language. The Nido is therefore Chinese and syllabic, whereas the Önmun is modelled on the Sanskrit and is alphabetic, so that Ban Nobutomo, who argues with much learning and ingenuity that the latter is merely a modification of the former, was after all mistaken.

But the terms in which the invention of the Önmun is recorded in Corean history are so clear and explicit as to leave no room for reasonable doubt on the matter. The standard history of the present dynasty of Corea, called the *Kuk-cho-pong-kam* (國朝寶聞) Book VII, p. 81 (A.D. 1446), after a reference to the Nido of Syölehhong as still in use, proceeds (quoting apparently from a contemporary document) to speak of the Önmun as the twenty-eight letters representing true sounds invented by our King (Syé-chong) in the winter of the year 1443.¹ This is confirmed by a Corean writer named Syöngghyön in a work called *Yong-ché-ehhong-hwa* (瀟齊綴話) quoted by Ban Nobutomo in the treatise above-mentioned. He says that the Önmun were invented by command of King Syé-chong, and adds that "in form they were imitated from the Sanskrit," which is true, although only to a limited extent. A full translation of this extract is given in an article signed W. G. A. in the "*Chrysanthemum*" of May, 1881.

¹癸亥冬我殿下創制正音二十八字

Frequent embassies were exchanged between Corea and Japan in the 15th century. The 朝鮮記聞, a manuscript history of modern Corea in my possession, mentions one in the very year of the invention of the Önmun. This fact affords a sufficient indication of the means by which specimens of this alphabet reached Japan, where they gave rise to so much extravagant speculation at a subsequent period.

NOTE SUR LES DIFFÉRENTS SYSTÈMES D'ÉCRITURE EMPLOYÉS EN CORÉE.

PAR MAURICE COURANT.

[Read January 23, 1895.]

Si je prends la parole après la voix si autorisée de M. Aston, c'est qu'avec des documents différents des siens, je suis arrivé à des résultats très-proches de ceux où il a été conduit. Je me plais à reconnaître cet accord, qui est tout à mon avantage, et je veux, si vous le permettez, profiter de l'occasion pour retracer à grands traits le développement de l'écriture en Corée.

Ce travail est basé principalement sur le *Sam kouk sâ heui* 三國史記, Histoire des Trois Royaumes de Kokouryo, 高麗, *Paik tjyèi* 百濟, et *Sin ra* 新羅, qui a été écrite au XI^e siècle par Kim Pon Sik, 金富軾, grand fonctionnaire coréen; c'est l'ouvrage indigène le plus ancien qui subsiste sur l'histoire du pays. Je me suis aussi beaucoup servi du *Moun hen piko*, 文獻備考, recueil de documents historiques, géographiques et administratifs publié en 1770.

Les documents sont peu nombreux relativement à l'introduction et à l'emploi des caractères chinois en Corée: cependant le *Sam kouk sâ heui*, cite quelques faits intéressants qui montrent tout d'abord que l'écriture chinoise a été différente dans les divers États qui se divisaient alors la péninsule. Le *Ko kou rye*, situé dans la Corée du nord-ouest, paraît s'être étendu, à certaines époques, sur une notable partie de ce qui est aujourd'hui la Man-

tehourie; par sa position même, il avait avec les royaumes de la Chine du nord des rapports ou de commerce ou de guerre; c'est aussi sur le territoire du Ko kou rye que les légendes et l'histoire fixent l'emplacement des états de Tan koun 檀君, de Keui tjä 箕子, de Oui man 衛滿; or les deux derniers étaient des réfugiés chinois; c'est donc là qu'a dû apparaître pour la première fois la civilisation, tout au moins la forme chinoise de la civilisation. En effet, le Sam kouk sä keui note qu'en l'an 600, onzième année du roi Yeng yang, 嬰陽王, ce prince ordonna à Ri Moun tjün, 李文具, docteur du Collège des Lettrés, de résumer les anciennes histoires du pays; Ri Moun tjün en fit un ouvrage en cinq volumes. Le Sam kouk ajoute les paroles suivantes:

“Dès l'origine du royaume, on avait commencé à se servir des caractères et, à cette époque, il existait cent volumes de mémoires écrits par diverses personnes; on les appelait ryon kem, 留記 (choses écrites pour rester). Arrivé à cette époque, on en fixa le texte.”

L'antiquité d'un usage, au moins restreint, des caractères chinois dans ce pays est encore appuyée par le fait qu'à partir de Htai tjo, 太祖王, qui monta sur le trône en 53 de l'ère chrétienne, les noms des rois sont tous explicables en chinois: jusque vers la fin du IV^e siècle l'expression chinoise employée est à la fois le nom du souverain et celui de la localité ou était situé son tombeau; par la suite, les désignations adoptées sont plutôt bouddhiques. C'est en 372, deuxième année du Roi Syo syon rim, 小獸林王, que la nouvelle religion fut introduite dans le Kokourye où elle amena une recrudescence des études chinoises; des livres bouddhiques furent apportés et le Roi établit une école nommée Htai hak, 太學, pour y instruire les jeunes gens.

Pour le royaume de Püik tjei situé au sud du Ko kou rye sur la côte occidentale de la Corée, le Sam kouk sä keui se borne à rapporter, d'après des documents plus anciens, que sous le règne de Keun syo ko, 近肖古王,

(846 à 875), on commença à se servir de l'écriture pour noter les faits qui se produisaient : s'agit il là seulement de l'origine des annales écrites ? et ne serait-il pas bien invraisemblable qu'un royaume possédant l'art de l'écriture, eût existé plus de trois siècles et demi, sans que personne eût eu l'idée d'écrire le récit des événements importants ? Je serais, pour ma part, tenté de croire que l'écriture y était ignorée jusqu'à cette époque, et qu'elle a été apportée par les missionnaires bouddhiques qui pénétrèrent alors dans toute la péninsule. Ce n'est qu'une centaine d'années plus tard que les noms des rois du Païk tjei cessent d'être de simples transcriptions privées de sens en chinois et prennent l'aspect de noms de temple ; d'ailleurs les noms des particuliers, dans le Païk tjei comme dans le Ko kou rye, restèrent presque tous, jusqu'à l'absorption de ces états par le Sin ra, de pures et simples transcriptions.

Il est vrai que les vieux livres historiques japonais font venir au Japon, en 285, le lettré Wa ni, 王仁 qui était originaire du Païk tjei, et qui apporta avec lui le Loen yu, 論語, et le Tshien tseu oen, 千字文 ; ce fait a été accepté par la plupart des savants européens. Mais M. Aston a établi combien les vieilles annales japonaises sont peu dignes de foi ; en particulier, il a montré que toute une période des relations entre le Païk tjei et le Japon a été interpolée par les anciens auteurs japonais, de façon à combler les vides de la chronologie demi-fabuleuse qu'ils trouvaient dans les traditions : se rencontrant sur ce point avec le savant japonais Motoori 本居, M. Aston rapproche de cent vingt ans, ou de deux cycles, les événements de cette époque : l'introduction des caractères chinois au Japon aurait donc eu lieu au commencement du V^e siècle, et cette date coïncide fort bien avec celle de l'emploi de l'écriture dans le Païk tjei. Quant au nom du Tshien tseu oen cité à cette époque, il ne fait pas difficulté, puisque cet ouvrage semble avoir eu une première rédaction, avant celle du VI^e siècle qui est venue jusqu'à nous.

Le Sin ra, occupant le sud-est de la péninsule, était plus éloigné de la Chine que ses deux voisins : il s'ouvrait vers les régions orientales encore barbares. Il est donc assez étonnant de lire, dans le Sam kouk sâ keui, que le roi You ri, 第理王, en la neuvième année de son règne, 32 de l'ère chrétienne, donna aux habitants des six cantons de son royaume des noms de famille chinois, ceux de Ri 李, Tehoi, 世, Son, 孫, Tjyeng, 鄭, Pâi, 裴 et Syel, 薛 ; les trois familles royales étaient appelées Pak, 朴, Syek 昔, et Kim 金. Si l'exactitude de ces assertions était prouvée, on pourrait en conclure à la connaissance des caractères chinois par les gens de Sin ra dès cette époque reculée ; on ne manquerait pas d'apporter, comme preuve à l'appui, l'histoire de ces Chinois qui seraient venus au pays des Tjin ou Tjin han, 辰 韓 ou 辰 韓, pour fuir la tyrannie de l'empereur Chi 始, des Tshin 秦, et qui auraient donné au pays où ils débarquaient le nom même de la dynastie qui les chassait de leur patrie : les auteurs chinois ont, en effet, rapproché les deux noms. On citerait aussi les réfugiés venus de la Corée du nord, des états de Keui tjâ, 箕子, donc chinois d'origine, que mentionnent les premières lignées du Sam kouk sâ keui. Mais tout cela est le terrain mouvant de la légende, et en fait, si l'on parcourt le Sam kouk même, ce n'est pas avant la fin du VI^e siècle que l'on commence à trouver des personnages à noms chinois ; jusque-là tous les noms employés ont l'apparence manifeste de mots transcrits d'une langue étrangère ; de même tous les vieux noms coréens que l'on rencontre dans les annales japonaises n'ont quoi que ce soit de chinois. Les trois noms royaux, Pak, Syek et Kim, se trouvent, il est vrai, dès le commencement du VI^e siècle ; mais les explications du Sam kouk au sujet de ces noms indiquent justement l'emploi d'un caractère chinois à la place d'un mot indigène, auquel il ressemble par le son, tout au moins dans deux cas sur trois.

Enfin, quand même les noms de famille en question auraient été en usage dès l'origine du royaume, il n'en résulterait pas que les caractères chinois eussent été dès lors employés dans le pays : si l'on admettait, en effet, comme exact le fait d'une ancienne immigration chinoise, il ne serait pas étonnant que les descendants de ces fugitifs, en oubliant presque tout de la culture de la mère-patrie et, avec le reste, l'habitude de l'écriture, eussent conservé les coutumes les plus simples de cette civilisation, avant tout leurs propres noms de famille, et même une tradition des signes mystérieux qui les représentaient. Mais cela n'est qu'une hypothèse, et le fait qui ressort de la lecture du Sam kouk, c'est que jusqu'à la seconde moitié du VI^e siècle, ces noms n'étaient pas usités.

Si nous examinons maintenant les noms propres des rois de Sin ra, nous constatons que jusqu'au roi Sil syeng, 實聖王 qui monta sur le trône en 402, ils sont transcrits d'une langue étrangère ; si le nom même de Sil syeng a une apparence chinoise, celui de son successeur Noul tji, 納祿王 ou 納支王 (417-458) a deux orthographes, et semble bien être encore une transcription du coréen ; Tja pi, 慈悲王 qui régna ensuite (458-479), pourrait avoir pris son nom aux livres bouddhiques ; mais des deux désignations du roi suivant (479-500), l'une au moins, Pi tchye, 毗盧王, n'a rien de chinois. A partir de là, les expressions employées pour désigner les rois sont facilement explicables et ressemblent à des noms de temples chinois.

C'est le roi Tji tjeung, 智證王 en 503 qui abandonna le premier son titre coréen de Ma rip kan, 麻立干 pour le titre chinois de Oang, 王. En même temps, les grands fonctionnaires lui demandèrent de fixer définitivement le nom du royaume ; jusque-là, on l'avait appelé Sà ra, 斯羅, Sà ro, 斯婁, Sin ra, 新羅 ; ils furent d'avis qu'on s'en tint à la dernière appellation, faisant observer que sin, nouveau, indique la vertu toujours renouvelée, et que ra signifie réunir les contrées des quatre points cardinaux.

Quant aux raisons données pour l'adoption du titre de oang, elles sont tirées de l'emploi des mots oang, roi, et tyei, 帝, empereur, dans les histoires chinoises, et témoignent d'une connaissance sérieuse de la langue du pays voisin. Il est bien difficile de prendre au pied de la lettre l'assertion que, pendant plus de cinq cents ans, le royaume n'avait pas eu de nom fixé; d'ailleurs les mots Sà ra, Sà ro, Sin ra, très-voisins phonétiquement, ne sont sans doute que diverses transcriptions d'un même mot indigène; ce qui n'était pas fixé jusqu'alors, c'étaient les caractères employés pour transcrire ce mot; le besoin d'une orthographe invariable correspond à une période où la langue chinoise prend une influence considérable et devient la langue officielle. C'est à peu près à la même époque (517) que le Sam kouk commence à donner un assez grand nombre de titres administratifs, qui tous sont explicables en chinois; auparavant il cite peu de noms de fonctions et d'administrations, et ceux que l'on trouve sont presque tous transcrits du coréen.

L'introduction du bouddhisme paraît remonter au milieu du V^e siècle, le bonze Meuk ho tjä, 墨訶子, étant venu du Ko kou rye au Sin ra sous le règne du roi Noul tji (417-458), et le bonze Ato 阿道, avec ses disciples s'étant établi dans le royaume sous le règne de Pi tehye (479-500). Mais le Sam kouk sà keui nous avertit que l'exactitude de ces renseignements est contestée; la prédication ne remonte d'une façon certaine que jusqu'à 528, quinzième année du roi Pep heung, 法興王. La diffusion de la nouvelle religion fut rapide, celle de la langue chinoise marcha du même pas: aussi voyons-nous, en 545, le roi Tjinheung, 眞興王, prescrire de rédiger désormais l'histoire du royaume. Ce n'est qu'un peu plus tard que fut fondé le Collège des Lettrés, imitation de la Chine; c'est vers la même époque qu'on trouve mention de gens du Sin ra versés dans la langue chinoise, tels que Kim Tehyoun tehyou 金椿秋, ainsi que son fils Kim lu moun, 金仁問.

Ainsi, tandis que le développement des études chinoises remonte pour le Ko kou rye à la fin du IV^e siècle et que vers la même époque les caractères furent introduits dans le Paik tjei, le royaume de Sin ra ne paraît avoir profité de ce progrès de civilisation que plus tard, après le Japon, dans le cours du VI^e siècle.

Il me semble que dans les faits fournis par le Sam kouk sâ kenï, il faut faire deux parts : les plus anciens, ceux qui sont antérieurs à l'introduction de l'écriture, ne sauraient reposer que sur la tradition orale et ne méritent qu'une demi-crédence. Quant aux autres, contemporains de la transplantation des caractères chinois ou postérieurs à cet événement, nous pouvons leur accorder confiance, et d'autant plus que le Sam kouk sâ kenï se borne à rapporter ou résumer des documents plus anciens et qu'il semble rédigé en toute bonne foi et sincérité.

Ce qui a d'abord été apporté par les moines bouddhistes, ce sont les livres de leur religion ; puis sont venus les livres classiques de la Chine, diverses œuvres historiques, des ouvrages d'astronomie, d'astrologie, de médecine, quelques volumes taoïstes. Ce sont ces ouvrages qui ont été étudiés des Coréens, spécialement dans les collèges de lettrés fondés par les différents rois de la péninsule ; ils étaient aussi dans les mains des hoa rang, 花郎 ces jeunes gens choisis par les rois de Sin ra pour leur intelligence et leur bonne grâce, élevés dans le Palais, instruits dans tous les exercices du corps, dans toutes les élégances de l'esprit, et appelés ensuite aux plus hautes fonctions ; ces ouvrages encore ont fait l'objet d'examens fondés dans le Sin ra à la fin du VIII^e siècle. Les fils des plus grandes familles s'appliquaient avec ardeur aux études chinoises ; dès 640, des Coréens allaient étudier en Chine ; les hommes d'état les plus célèbres du Sin ra, tels que Kim heum oun, 金欽運, Kim you sin, 金庾信 et Kim In moun, le dernier, fils de roi, étaient renommés pour l'étendue de leurs connaissances littéraires.

Non contents d'étudier les livres étrangers, les Coréens s'exerçaient à écrire dans la langue de leurs instituteurs ; le Moum hen pi ko, 文獻備考, cite une phrase rédigée en chinois, qui est tirée des annales du royaume de Ka rak, 高麗, sans indiquer d'ailleurs si la citation est puisée directement à ces annales, ce qui semble peu vraisemblable, ou si elle était rapportée dans un autre ouvrage ; quoi qu'il en soit, ce royaume s'étant soumis au Sin ra en 582, il en résulterait que, dès avant cette date, il existait des Coréens du sud capables d'écrire en chinois. Les passages que le Sam kouk tire des annales de trois royaumes et de quelques autres anciens mémoriaux, les textes de décrets et de suppliques qu'il rapporte, sont dans la même langue ; un peu plus tard, c'est encore en chinois que le roi de Sin ra correspond avec les gouverneurs envoyés par les Thang, 唐. Il n'y a pas de différence sensible entre le style employé par les Coréens et celui des Chinois de la même époque ; peut-être, à l'origine, des Chinois ont-ils été engagés comme secrétaires officiels dans la péninsule, ainsi qu'il semble avoir été fait fréquemment par les peuplades tartares du nord de la Chine ; peut-être l'écrivain coréen se contentait-il de découper des phrases dans les livres et de les ajouter bout à bout : les Japonais de l'antiquité ont été fort experts dans cette sorte de mosaïque. M. Satow dit qu'ils arrivaient à traiter des sujets purement indigènes sans employer une phrase qui ne sortit des ouvrages de la Chine. Il ne serait pas impossible que ce fût à des faits de ce genre que se rapportât la tradition qui fait de Tehoi Tehi onen, 推致遠 (IX^e siècle), le premier Coréen ayant écrit en langue chinoise, et que, jusqu'à lui, on se fût borné à rapprocher des phrases toutes faites prises dans les auteurs.

En même temps, les Coréens se servaient des caractères chinois pour transcrire les sons de leur langue, noms propres et titres de fonctions ; cet usage phonétique est d'ailleurs parfaitement conforme aux habitudes chinoises, et les Chinois

n'ont jamais, naturellement, employé d'autre système pour rendre la prononciation des mots étrangers. Mais, allant moins loin dans ce sens que leurs voisins de l'est, les Coréens n'ont jamais eu de syllabaire ni d'alphabet tiré des idéogrammes, du moins il n'en existe aucune trace; et jusqu'à la fin du VII^e siècle, ils n'ont rien écrit de la langue indigène, sauf des noms propres et des titres. En 692, lettré Syel Tchong, 薛聰 "réussit à expliquer le sens des neuf king 經 en langue vulgaire pour l'enseignement de ses élèves;" tels sont les termes employés par le Moun hen pi ko, au livre 83. Le Sam kouk sa keni, dans la biographie de Syel Tchong, s'exprime différemment et dit que Syel Tchong "prit soin de lire à haute voix les neuf king à l'aide de "la langue vulgaire pour l'enseignement de ses élèves; "jusqu'à présent, les étudiants suivent son exemple." Enfin la préface de Tjyeng Rin tji, 鄭麟趾, pour le E tjyei houu min tjyeng eum, 御製訓民正音, s'exprime ainsi: "Autrefois, Syel Tchong, du royaume de Sin ra, créa "l'écriture ri tok, 吏讀, qui est usitée jusqu'aujourd'hui "dans les yamens et parmi le peuple. Mais elle se "compose uniquement de caractères empruntés au chinois, "qui sont durs (pour le style), dont le sens est étroit "et dont l'usage, de plus, est inélegant et mal établi; ils "ne peuvent pas rendre la dix-millième partie du langage." La tradition coréenne moderne est tout-à-fait conforme aux assertions de Tjyeng Rin tji.

A la place des termes kâi eui, 解義 "expliquer le sens" qui se trouvent dans le Moun hen piko et sont très-clairs, le Sam kouk donne le mot tok, 讀 qui veut dire "étudier, lire à haute voix"; à part cette différence de verbe, la partie importants est la même dans les deux phrases: il semble probable que les auteurs de l'ouvrage récent ont copié l'ouvrage ancien, et ont substitué au mot "lire à haute voix" les mots "expliquer le sens" qui arrondissent mieux la période. Cette correction n'est pas heureuse: "expliquer le sens" paraît indiquer une traduction.

ou un commentaire : mais une traduction écrite n'est pas possible, la langue coréenne étant jusque là simplement parlée, et une explication orale n'aurait pas mérité à Syel Tchong une mention aussi spéciale, puisqu' aussi bien les classiques chinois étaient étudiés depuis longtemps en Corée, et que d'ailleurs l'explication aurait disparu avec le commentateur. La portée du mot " lire à haute voix " est bien différente, et l'on va voir ce qu'est cette lecture, comment elle est conforme à la pratique actuelle des lettrés coréens, et comment elle s'explique par la nature des caractères Nido 夷讀 tels qu'ils sont décrits dans la préface de Tjyeng Rim tji et tels qu'ils sont encore usités.

En laissant même de côté la différence de la prononciation des caractères en Chine, au Japon et en Corée, la lecture d'un même texte chinois dans les trois pays est essentiellement différente ; le chinois énonce le son de chaque caractère à mesure qu'il se présente et ne prononce aucun son qui ne soit dans le texte ; le Japonais ajoute au texte des terminaisons nombreuses qui ne sont pas écrites, substitue à des sons chinois des mots purement japonais, et renverse fréquemment l'ordre des mots pour le rendre conforme à la construction de sa propre langue. Le Coréen lit les caractères tels qu'ils s'offrent à lui, leur donnant une prononciation assez voisine de la prononciation chinoise pour qu'ils soient reconnaissable à une oreille un peu exercée ; mais il ponctue cette lecture de syllabes isolées ou réunies par deux, trois, quatre, et qui ne sont nullement dans le texte. Ces syllabes, qui correspondent à une partie des terminaisons insérées par le Japonais, sont les marques des cas et les particules verbales de la langue coréenne, elles servent de guide au lecteur coréen pour l'intelligence d'une langue dont le génie est tout différent du génie de sa langue maternelle. Mais dans la plupart des cas, le texte chinois est placé dans toute sa pureté sous les yeux du Coréen qui doit déjà avoir une connaissance

approfondie de la syntaxe chinoise pour mettre judicieusement en place les particules indigènes : toute erreur sur la nature de la terminaison à employer, sur la place où elle doit être mise, constitue un contre-sens.

L'œuvre de Syel Tchong a été de faciliter la lecture à haute voix, et par suite l'intelligence du chinois, en écrivant les particules coréennes telles qu'elles sont usitées pour la lecture des textes chinois. Il m'a été possible à l'aide de différents ouvrages, de dresser la liste des affixes les plus importants, tant de la langue classique que de celle des yamens ; j'ai constaté que le Nido ou Ni moun note les cas, les postpositions qui remplacent nos prépositions, les terminaisons verbales, qui jouent à la fois le rôle de modes, de temps, de conjonctions et de marques de ponctuation et de mots honorifiques. En outre, un certain nombre d'adverbes usuels et quelques termes habituels de la langue administrative peuvent s'écrire en nido. La notation de Syel Tchong sert ainsi pour le squelette grammatical de la phrase, mais c'est un cadre vide, qui doit être rempli par les caractères chinois ; il n'est pas plus possible d'écrire toute une phrase en nido qu'il ne serait possible d'exprimer une idée, en latin par exemple, en écartant toutes les racines des mots et ne conservant que les désinences des déclinaisons et des conjugaisons, avec les prépositions et les conjonctions. Par là s'expliquent facilement les trois textes que j'ai cités et qui sont les seuls que je connaisse, sur l'invention de Syel Tchong : le nido, tout en étant incapable d'exprimer la dix-millième partie du langage, est bien, pour le Coréen peu lettré, l'aide indispensable de la lecture à haute voix et de l'intelligence des textes ; il a certainement contribué à la diffusion de la culture chinoise ; et par là se justifient la reconnaissance témoignée à Syel Tchong, les titres qu'il reçut après sa mort (弘德侯), et la place qui lui fut donnée dans le temple de Confucius.

La plus grande partie des signes employés dans le *ni mouu* sont des caractères chinois usuels, quelques-uns seulement sont des abréviations ou des figures inventées; ces caractères s'emploient seuls, ou par groupes de deux ou trois, par fois jusqu'à sept ensemble. Souvent des caractères ont été choisis pour rendre une terminaison coréenne, parce que, dans la prononciation chinoise, ils se rapprochent du son de cette terminaison: on est là en présence d'une simple application de la transcription phonétique usitée pour les mots coréens. Quelque fois le sens des caractères chinois donne approximativement celui de la particule qu'ils traduisent: ainsi le caractère oui, 是 faire, affecte toujours la prononciation *hâ*—, radical du verbe faire; si, 是, être, prend le son *i*, radical du verbe être, et il le conserve même dans des combinaisons d'où le sens du mot être paraît absent. Souvent il n'y a aucun rapprochement à établir, et les caractères semblent avoir été choisis arbitrairement. Le caractère eun, 恩, sous la forme complète ou sous une forme abrégée (ㄣ), offre un emploi intéressant: il se joint à *hâ* pour faire *hân*, à *ho* pour faire *hon*, à *na* pour faire *nân*; il prend donc la valeur de la lettre *n* finale. En général, un même son a toujours la même notation, mais il existe des exceptions.

Dans les suppliques, actes d'accusation, lettres des clercs de *yamen*, sentences rendues, les particules en *Nido* sont insérées dans la phrase chinoise, à la place qu'exige la syntaxe coréenne, parfois en caractères plus petits que le texte. Lorsque ces signes sont employés pour guider dans la lecture des livres classiques, on les met dans la marge supérieure; je ne connais, d'ailleurs, qu'un seul ouvrage de ce genre qui porte; les particules en *nido*. Les désinences du style classique ne sont pas les mêmes que celles du style des *yamens*; quelques-unes se trouvent dans l'un et dans l'autre, encore sont-elles écrites presque toujours à l'aide de caractères différents, les par-

ticules du style classique sont plus courtes, plus simples, on y fait un moins grand usage des formes honorifiques.

Ce système est, on le voit, différent de celui des Japonais, qui ont eu bien plus fréquemment recours à la valeur phonétique des caractères et sont arrivés, avec leurs syllabaires, à écrire leur langue telle qu'ils la parlaient. L'invention de Syel Tehong n'a pas eu la même fortune, et elle est toujours restée insuffisante et d'un usage peu commode ; elle a subsisté cependant jusqu'aujourd'hui. Ce que nous connaissons, en est-il la forme primitive ou le développement ? c'est ce que la pénurie des renseignements ne nous permet pas de décider.

Une courte notice, placée à la première feuille d'un ouvrage géographique intitulé le To ri hpyo, 通里表, et rédigée en chinois, offre à côté du texte principal, quelques caractères, qui occupent la place convenable aux particules coréennes et qui, pour la plupart, ne se trouvent pas dans les deux listes de ni do connues de moi. Des coréens consultés sur la valeur de ces signes, n'ont pu me renseigner ; je suis d'avis, jusqu'à plus ample information, que ce sont des fragments de caractères Nido employés à la place des signes complets, comme les fragments appelés kata kana remplacent souvent au Japon les caractères complets pris phonétiquement. Le procédé existe déjà quelque peu dans le ni mouu ordinaire, ainsi les syllabes ra 羅 et 人 ; ná, 飛 et 飞 ; i, 伊 et 伊 ; teun, 等 et 木 ; tyo, 庭 et 广 ; eun, 尹 et 蔭, se trouvent sous une forme complète et sous une forme abrégée, la dernière de ces syllabes entrant en combinaison avec le signe précédent et prenant alors la valeur de la lettre n ; dans le To ri hpyo, ce double procédé d'abréviation et de combinaison des caractères a pris une telle extension que ceux-ci deviennent de véritables signes syllabiques ou alphabétiques ; ei s'écrit e + i, ikei s'écrit i + ke + i. Je n'ai malheureusement aucun renseignement sur cette transformation des caractères de

Syel Tchong, et le texte même qui m'en révèle l'existence est bien insuffisant, puisqu'il ne contient que douze de ces signes.

L'évolution de l'écriture en Corée ne s'est pas arrêtée là, et elle est arrivée jusqu'à l'alphabet, appelé pan tyyel, 反切 par les Coréens, qui donnent le nom de textes vulgaires, en moun, 譯文, aux textes écrits alphabétiquement. De même que le pi moua a été composé pour aider à la lecture de la langue chinoise, et nullement pour écrire la langue indigène, de même l'invention de l'alphabet a eu pour but de noter la prononciation correcte du chinois et de réformer sur ce point l'usage vulgaire des Coréens ; c'est accessoirement que l'alphabet a été appliqué à l'idiôme national, tant celui-ci a peu d'importance aux yeux de quiconque sait un peu de chinois. Ce fait est clairement attesté par le titre même de l'ouvrage qui expose les principes de la nouvelle écriture : E tyyei houn min tyyeng eum, 御製訓民正音, c'est-à-dire, "la vraie prononciation enseignée au peuple, ouvrage composé par le Roi." C'est pour la même raison que Syeng Sam Moun, 成三問 et plusieurs autres fonctionnaires furent envoyés à diverses reprises dans le Liao tong, 遼東 pour consulter, au sujet de la prononciation, un académicien chinois qui y était exilé ; c'est encore pour les besoins de la transcription du chinois que l'on trouve dans l'alphabet coréen primitif le son h, le sou, et le son mouillé initial, qui ne sont pas indigènes et dont les signes sont tombés en désuétude ; c'est à des considérations linguistiques du même genre qu'est due l'identité de la finale ng avec l'initiale que l'on met avant la voyelle, aux endroits où la prononciation met une voyelle seule. La facilité d'écrire avec cet alphabet la langue coréenne vulgaire a été prévue et indiquée par le roi Syei tjong, 世宗, et ses collaborateurs ; mais le but mis en première ligne était de faciliter aux Coréens l'étude du chinois.

L'historique de cette invention se trouve dans le Moun hen pi ko, liv. 51 : " En 1446, dit cet ouvrage, le roi Syei

"tjong composa le E t'yei honn min t'yeung eum. Le Roi, ayant remarqué que tous les peuples avaient inventé des caractères pour noter chacun son dialecte, et que seule, la Corée n'avait pas de caractères, forma vingt-huit lettres, t'ja mou, 字母, auxquelles il donna le nom de caractères vulgaires, en mouu ; il fonda un bureau dans son palais et ordonna à T'yeung Rin tji, Sia Syouk t'yeon, 申叔舟, Syeng Sam moua, Tchou hang, 崔恒, et autres de les écrire d'une façon définitive. Les lettres ressemblent (comme figure) aux anciens caractères sigillaires : elles sont divisées en sons initiaux, moyens et finaux. Bien que ces caractères soient peu nombreux, (l'oreille) en étant facile à intervertir, ils peuvent transcrire toutes les prononciations ; ils servent sans difficulté pour ce que les caractères ordinaires ne peuvent noter. L'académicien chinois Hoang tsou, 黃瓚, étant alors exilé dans le Liao tong, Syeng sam moua et autres reçurent l'ordre de l'aller voir et de prendre des informations sur la prononciation et les rimes ; ils allèrent au Liaotong et en revinrent en tout treize fois."

La préface de T'yeung Rin tji, après quelques considérations générales, expose l'invention des caractères Nido de Syel Tchong du royaume de Sin ra, puis fait l'éloge de l'en mouu à l'aide duquel on expliquera les livres, on facilitera le jugement des procès, on pourra transcrire le bruit du vent, le cri de la grue, le chant du coq, l'aboïement du chien. Il ajoute que lui et ses collègues ont reçu l'ordre d'expliquer cette nouvelle écriture, de façon que, seulement en la regardant et sans maître, on la puisse comprendre.

Le Mouu hen pi ko cite ensuite les paroles du Roi : "La langue coréenne étant différente de la langue chinoise, les caractères chinois ne la rendent pas suffisamment. C'est pourquoi les gens du peuple désirent dire une chose et n'arrivent pas à exposer leurs sentiments : cela est

"fréquent. Emu de pitié, j'ai inventé vingt-huit caractères
 "qui seront facilement appris de tous et serviront aux usages
 "journaliers."

Il y a lieu de remarquer que, dans l'analyse de la syllabe, telle qu'elle est prononcée d'une seule émission de voix, les Coréens sont allés plus loin que leurs voisins de l'ouest et de l'est. Ceux-ci, servis par la nature de leur langue, qui, anciennement au moins, ne comprenait que des syllabes formées au plus d'une consonne et d'une voyelle et dépourvues de consonnes finales, ont constitué un syllabaire où chaque consonne est suivie d'une voyelle et qui a, de plus, une série purement vocalique ; et lorsque la langue s'est modifiée par l'effet du temps et de l'intrusion des mots chinois, ce n'est qu'à l'aide d'artifices étrangers à l'esprit du syllabaire primitif que les Japonais ont pu écrire les consonnes doubles et la finale *n*. Les chinois, à partir du moment où la prédication du bouddhisme les a conduits à l'étude de la langue sanscrita, ont cherché un moyen de rendre à l'aide de leurs idéogrammes correspondant chacun à une syllabe complète, les mots d'un idiome tout différent du leur ; l'usage a consacré, pour transcrire chaque syllabe sanscrita, l'emploi de quelques caractères ayant à peu près le même son ; pour les syllabes qui commencent par plusieurs consonnes, on a employé ensemble plusieurs caractères qui doivent être fondus dans la prononciation ; c'est ainsi que les lettrés chinois ont été amenés à distinguer dans chaque son de leur langue, une initiale qui est toujours une consonne simple,¹ et d'une finale formée d'une voyelle ou d'une diphtongue, seule ou suivie de l'une des consonnes *k*, *t*, *p*, *ng*, *n*, *m*. Il était difficile, étant donnée la nature de la langue chinoise, d'arriver à un système

¹ Ou, à défaut d'une consonne, la marque de l'absence de consonne ; d'ailleurs, dans le dialecte du nord, il y a toujours une consonne initiale, *ng* étant préfixé à la voyelle initiale des dialectes méridionaux.

de transcription plus simple ; mais la méthode employée est néanmoins fort incommode, puisque, pour former un son nouveau, il faut supprimer par la pensée la finale du premier caractère et l'initiale du second.

Le roi Syei tjong, auquel ses compatriotes attribuent l'invention de l'alphabet, adoptant le système chinois, a distingué l'initiale et la finale, mais il a décomposé celle-ci, lorsqu' il y avait lien, en une médiale, voyelle ou diphtongue, et une finale proprement dite : et l'identité a été reconnu de ces dernières finales avec un certain nombre des initiales. Les coréens sont donc arrivés à concevoir la lettre alphabétique, soit consonne soit voyelle, et ils ont été ainsi dotés d'un instrument bien plus parfait que les syllabaires japonais, se prêtant également bien à transcrire les sons des idéogrammes chinois et à écrire ceux de la langue indigène grâce aux combinaisons des voyelles en diphtongues et des consonnes doubles. L'alphabet coréen est d'une remarquable simplicité, la classification des lettres se rapproche de celle des lettres sanscrites, autant du moins que la nature de la langue le permet ; la présence d'une initiale muette, qui sert de support de voyelle, est encore un trait commun au coréen et au sanscrit ; ces ressemblances sont, au reste, toutes naturelles, puisque c'est, en somme, l'alphabet sanscrit que le roi Syei tjong a pris pour modèle, soit en l'imitant directement, soit ce qui est plus probable, en se conformant aux initiales chinoises qui en dérivent. Les formes graphiques du coréen sont aussi très-faciles et logiques : les voyelles ont pour base un trait vertical ou horizontal, employé seul, ou avec addition d'un ou deux traits perpendiculaires au premier et placés droite, à gauche, au-dessus ou au-dessous : la série des labiales, p, hp, m dérive du carré ; les gutturales et les dentales sont représentées par le carré privé d'un ou deux côtés. Cette logique dans la classification et la forme des lettres est la marque d'une création réfléchie, et confirme les faits énoncés dans le Houn min tjyeng eum, 韓民正音. Il n'y

a, d'ailleurs, aucune ressemblance entre les lettres coréennes et les caractères chinois ou japonais ; je ne parle pas, bien entendu, des lettres presque inusitées, connues sous le nom de " caractères des dieux," que les auteurs japonais les plus sérieux s'accordent pour dériver de l'alphabet coréen, et qui ne sauraient donc en être l'origine.

Le texte du Moun hen pi ko que j'ai cité, d'accord avec les traditions, fixe à 1443 l'invention des lettres coréennes qui est due au roi Syei tjong, mais cette date n'est pas sans offrir quelque difficulté ; en effet, si le Kouk tjo po kam, 國朝實鑑, donne 1447, le Sam kang hǎing sil to, 三綱行實圖, composé d'un texte chinois et d'une traduction coréenne, a été imprimé en 1484 ; la langue et l'écriture de cette époque n'offrent aucune différence sensible avec la langue et l'écriture actuelles ; les caractères vulgaires existaient donc neuf ans avant l'invention du roi Syei tjong. Je n'ai pu trouver l'explication de cette contradiction qui infirme les assertions du décret de 1446 et de la préface de Tjyeng Rin tji ; le roi Syei tjong se serait-il donc fausement attribué l'honneur d'avoir trouvé le moyen d'écrire la langue coréenne et de transcrire les sons des caractères chinois ? les contemporains et la postérité se seraient-ils mis d'accord pour faire gloire à ce prince de l'invention d'autrui ? Cela est invraisemblable. On peut remarquer que neuf ans seulement séparent les deux dates en question, et qu'en 1484 Syei tjong était déjà sur le trône depuis seize ans ; il ne me semble pas qu'il y ait de raison suffisante pour lui dénier le mérite que les Coréens lui ont reconnu. Quoi qu'il en soit, la difficulté subsiste entière et ne pourra être levée que par la découverte de nouveaux documents.

En résumé, la Corée ancienne n'a pas possédé d'écriture nationale, les idéogrammes chinois introduits de bonne heure dans le Ko kou rye et dans les établissements de la dynastie des Han, 漢, ne se sont répandus que beaucoup plus tard, à partir de la fin du IV^e siècle dans

les états indigènes du sud, Piak tjyei, Ka rak, Sin ra. Assez rapidement la langue chinoise est devenue la langue écrite de tout le pays, et elle a conservé cette position jusqu'aujourd'hui. Syel Tchong a eu l'idée d'employer des caractères chinois ou semi-chinois avec une valeur phonétique pour noter les particules de la langue indigène ; cette invention qui est de la fin du VII^e siècle, constitue la première tentative pour écrire la langue coréenne ; l'écriture de Syel Tchong, bien qu'employée encore maintenant dans les tribunaux et les yamens, n'a jamais pris un grand développement et n'a joué aucun rôle littéraire. Enfin l'alphabet, inspiré de l'alphabet sanscrit, est dû vraisemblablement au roi Syei tjong. Malgré sa simplicité, il n'a eu qu'un succès médiocre et n'a été employé que par le peuple ; toujours les lettrés lui ont préféré les idéogrammes, instrument délicat et précis, et se sont servi de la langue chinoise raffinée et savante, plutôt que de la langue coréenne, restée diffuse et pauvre.

TENRIKYŌ ;

OR

THE TEACHING OF THE HEAVENLY REASON.

BY REV. D. C. GREENE, D.D.

[Read March 13th and May 22nd, 1895.]

Shintōism, though possibly not the original religion of Japan, is the legitimate successor of that rudimentary faith and the recognized heir to its privileges. It seems to have held undisputed possession of the ground when Buddhism first claimed the attention of the Japanese people. Men had not yet learned to philosophize upon religious subjects and the need of organization appears to have been but feebly felt. With the advent of Buddhism, however, attempts were made from time to time to interpret the old Shintō in the light of Buddhistic philosophy. These attempts at interpretation resulted in various schools, among which were the Ryōbu Shintō of the ninth century, the Yuitsu Shintō of the fifteenth and the Deguchi Shintō of the seventeenth.

Again, within the Meiji Period, yielding to the spirit of organization which has wrought so powerfully in Japanese society of late years, many sects have arisen. The names, at least, of the Kurozumi Kyōkwai, the Remmon Kyōkwai and such pilgrim societies as the Mitake Kō, the Fuji Kō, etc., are familiar to all who have much to do with the Japanese people. Some of these societies

originated in the remote past, but would appear to have been until recently schools, or clubs, rather than sects. Now, however, the need of a legal status has led to a stiffening of the lines of organization and has given to many, if not to all, a distinctly sectarian character. In some cases the effort to secure government recognition has produced such an emphasis upon the merits of individual sects as to imply a denial of the claims of others. These irregular sects are looked upon with marked disfavor by the upholders of the Pure Shintō; but they are very numerous. A book recently published in the interest of Shintō orthodoxy enumerates not less than twenty of these objectionable organizations, and I think the number is increasing. They are an important feature of the religious life of Japan and are worthy of careful study.

Among these heretical bodies, perhaps the most prosperous and assertive is the Tenri Kyōkwai, that is say, "The Church of the Heavenly Reason." Viewed from one side, it appears to represent in an intense form a reaction from the allegorizing tendency of modern Shinto scholars; but as will appear later on, it has by no means successfully resisted the influence of modern civilization. The story of the growth of this sect possesses much interest, not merely from the light it sheds upon the religious condition of the mass of the Japanese people, but also because of certain psychological phenomena which have been associated with it and which have exerted in the past and, indeed still exert, a powerful influence upon the religious life of Japan.

Materials for the study of this sect are fairly abundant, notwithstanding the fact that the persistent opposition of both orthodox Shintoists and the Buddhist priesthood has led to an attempt to keep its sacred writings from profane eyes. Manuscript copies of these writings, while difficult to procure, are yet obtainable, although, so far as I am aware, nothing but twelve hymns and a few

pilgrim songs have been printed. Besides a copy of these scriptures and hymns, I have secured reports of some fifteen sermons preached in six different chapels in Tōkyō, Kyōto, and Kobe. I have also visited the chief temple of the sect in the village of Mishima, about six miles south of Nara, the old capital of Japan. The priests in Tōkyō were at first suspicious and reticent, but eventually I obtained from their superiors at Mishima, on my assuring them of my freedom from any desire to ridicule their faith, an introduction for myself and a Japanese friend to the principal preacher in Tōkyō, which has been of no little service.

In addition to the information thus obtained, I have gained much from tracts and magazine articles prepared by Buddhist priests and others for the purpose of staying the rapid progress of this notable enemy; for the Tenrikyō looks forward to the time when it shall be the dominant faith in the Empire and claims from its adherents an exclusive allegiance quite foreign to the usual practice of Japanese religionists. Among these I have been able to examine the following, viz.:—

(a)—The Nihon Kokkyō Daidō Sūshi, Dec. 25th, 1893, an article, entitled "Tenrikyō wo Ronzu" (Concerning Tenrikyō). This article was manifestly written after much careful investigation and is very valuable.

(b)—Bukkyō (Buddhism) Feb. 5th, 1894, article entitled, "Isshu no Kwaikyō," *i. e.*, An Extraordinary Religion. This article is really a review of the preceding and has little independent value, save as indicating the deep interest taken in the subject by the Buddhist priesthood. Both this and the preceding magazine have a high place in the current Buddhist literature and the opinions which they express always deserve attention.

(c)—Shinri no Saiban, *i. e.*, The Trial of the Truth. This is a tract of 100 pages, in which the examination of the Tenrikyō is carried on in the form of trial before a

criminal court. The defendant, Tenrikyō, is charged by the complainant, Japanese Society, with being a disturber of the peace, etc. The judge, prosecuting attorney, witnesses, and all the more prominent technicalities of the court-room have their place in this little book, and on the whole the plan is well sustained to the end. The writer, however, shows his strong bias too plainly to make his work of much value aside from a few facts which he incidentally brings out. Its author is Mr. Kaneko Dōsen, of Kawasaki Machi, Kobe. It was issued in June, 1893.

(d)—Tenrinō Bemmo, *i. e.*, 'Against the Kings of the Heavenly Changes,' a tract of sixty-five pages published by the house called, Hōzōkwan in Kyōto. Its author is a Mr. Haneda Bummei.

(e)—Benseki Tenrikyō, *i. e.*, 'An Exposure of the Tenrikyō,' published by Miura Kensuke, Nagoya, Sept., 1893.

(f)—Tenrikyō Taiji, *i. e.*, 'The Extermination of the Tenrikyō,' Kyōto, Gōhō Kwan, May, 1894.

(g)—Kokoro no Kagami, 'A Mirror of the Heart,' with the sub-title, Tenrikyō Taiji, *i. e.*, 'The Extermination of Tenrikyō,' Kyōto, Gōhō Kwan, March, 1894. This book purports to be written by a Shintō scholar, but it is published by a famous Buddhist house. There are eighty-four pages. The writer seems to have had some unusual sources of information.

(h)—Inshi Juichi Kyōkwai, *i. e.*, 'Eleven Irregular Sects,' while the name of this book refers to only eleven sects, an appendix includes notice of nine others. This is a sort of encyclopedia of the irregular Shintō sects and is a most valuable starting point for any investigations regarding them.

These polemical treatises are all of them, apparently, by men of a good degree of education and present a striking contrast to the writings of the organization which they earnestly oppose.

In my investigations, I have received great help from my friend Mr. Rokotaro Nakamura and also from Prof. Takayoshi Matsuyama of the Doshisha. The latter accompanied me on my visit to Mishima and has given me many valuable suggestions. President Kozaki of the Doshisha and the Rev. M. L. Gordon, D. D., have also given me important aid.

THE ORIGIN OF THE TENRIKYŌ.

Nakayama Miki, the founder of the Tenrikyō, was born in the village of Mimita in the district of Yamabe in the province of Yamato, in the year 1798. Her maiden name was Maekawa. At the age of thirteen she married a farmer named Nakayama, who lived in the neighboring village of Mishima. She is represented as having been a most industrious woman. Besides assisting her husband in the ordinary work of the field, she busied herself in making straps for sandals and clogs; but in spite of her efforts the family was still poor. Some of her Buddhist opponents assert that she was a person of low morals and that her name is borne upon the police records in connection with charges of gross immorality. The critic who brings this charge gives also what purports to be the defence made by her friends. They admit, we are told, that she was placed under arrest and kept for some time in imprisonment, but claim that it was a matter of religious persecution. It is quite probable that the charge is without substantial foundation, and that the defence is a product of the critic's imagination, though it is by no means impossible that Omiki did suffer from persecution. There is, certainly, reason to believe that some of her followers have done so. Whatever may be the truth about these charges, Omiki would appear to have lived quite up to the standard of her neighbors and even to have gained from them much respect and great praise for her kindness of heart and self-forgetfulness.

At the age of thirty-two she had had three children, all of whom were living. In the same village there lived a poor woman, also the mother of three children, who was sorely ill with beriberi,¹ and unable to nourish her youngest child. Omiki's sympathetic heart was touched and she offered to take the child and rear it with her own children. Her offer was accepted; the child was given over into her charge and received its full measure of care and affection. One day on returning from the field, Omiki found to her astonishment and grief, that the babe was broken out with the small-pox in its most dreaded form. She felt that the disease indicated some serious lack of faithfulness on her part toward the child and its mother, and that if it should be followed by death, she could never atone for her disloyalty. She, therefore, determined to leave no stone unturned to save her little charge. She called in the village doctors, but they could give no encouragement nor relief and declared the child must die. Omiki, however, was a woman of strong faith and decided to claim the help of the higher powers. She visited all the temples of the vicinity, both Shintō and Buddhist, with perfect impartiality, and everywhere prayed with her whole heart for the recovery of the child. In the ecstasy of her grief, she even offered to surrender two of her own children, if only her foster child might be saved and the reproach of disloyalty taken away. The story tells us that her prayer was answered. The sick child was healed and lived to to a ripe age. Not long after, one of her own children, a daughter, sickened and died. Two years later, a second daughter was born, but she too was soon taken away, as was supposed, to complete the sacrifice which Omiki must pay for the redemption of her foster child.

¹ See Transactions, vol. vi. l. art., 'Kakke' for an account of this disease.

However, it seems to have been thought a sign of special favor, both by Omiki and her neighbors, that the Gods while accepting the vow should have waited two years for the birth of the second daughter, rather than take one of the sons.

In her fortieth year, one of the sons was troubled by a painful ulcer on his foot. His parents applied to a priest of the class called *yamabushi* who by means of prayers and incantations brought, we are told, a measure of relief. The pain, however, soon returned and a second appeal to the *yamabushi* bringing only temporary relief, aid was sought from the leader of a pilgrim society who was reputed to be skilled in healing diseases by means of the *gohai*, in other words, by putting the patients into a trance in connection with a ceremony in which the *gohai* holds a prominent place. This ceremony is sometimes called *kamioroshi*,¹ i. e., bringing down the gods, and was not long since minutely described by Mr. Percival Lowell in a paper read before this Society.

As regards the effect upon the son, the history is not quite clear, but the impression is left that his ulcer was healed. The mother, however, went into a trance which lasted three days. At the close of this period, she was seized with a frenzy which was supposed to indicate the presence of a deity. This deity eventually declared himself to be no other than Kuni-toko-tachi-no Mikoto, the first of the deities mentioned in the second section of the Kojiki, or to borrow Prof. Chamberlain's phrase,² His Earthly-eternally-standing Angustness. After causing much distress, this rough deity departed with the remark that he was coming again. There was a brief

¹ See Mr. Percival Lowell's description of this ceremony, vol. xxi, p. 106, art., Esoteric Shintōism.

² Vol. x. Supplement, p. 16.

interval of quiet, but soon Omiki went into convulsions for a second time, though whether these were at the outset caused by Kuni-toko-tachi-no Mikoto or not, we are left in doubt; at all events, a voice was soon heard to proclaim that Omotaru no Mikoto was honoring Omiki with his presence, that is to say, His Perfect-exterior Augustness, if we follow the Kojiki,⁴ but Her Weighty Augustness, if we follow Omiki's teaching. He, or she, was succeeded by eight other deities of whom the last were Izanagi and Izanami no Mikoto.⁵

The demand was now made that Omiki's person, her family, and the house, including its surroundings, should be devoted to the service of the ten Gods. Omiki, who seems to have partially retained her consciousness and to have been terribly frightened by her experiences, begged hard to be spared an honor which involved such rough treatment. At this the spokesman of the Gods became very angry and declared that while, if she freely surrendered herself and her family, she would be the instrument of salvation to 8,000, nay, 6,000 worlds: if she did not thus surrender herself, her family and its belongings would be utterly destroyed. The husband then saw it was useless to contend against the determined purpose of these ten deities who opposed him with a solid front and yielded to the demand.

The order was now given that the place should take the name of the Ten Gods, and, that the same name should be given to Omiki, the first time, we are told, that so divine a name was ever given to man. If this name were to be translated according to the Chinese characters used to represent it, it would become in English, Their Augustnesses of the Heavenly Changes; but it is evident that the syllable *ten* was not that meaning "heaven" (天). It

⁴ Ibid p. 17. ⁵ Ibid p. 18.

was rather that of such phrases as *tenyaku* (轉役) and *tenkwaï* (轉會) which means "to change." The *rin* might then be rendered "to turn" or "to alternate," and thus we should have the name, Their Augustnesses, the Kings of the Changing Turns, in allusion to the series of visitations which was to furnish the starting point for the new religion. The historian was also apparently guilty of confusing two other characters representing the same sound but having very different meanings; at least from the use of *rin*, (輪) "a wheel," or revolution, he passes to the thought represented by *rin*, (倫) a relation, found in such phrases as *gorin*, the five relations of human life, without adequate warning, and then goes on to show that it was by no means an unreasonable evolution which led to the substitution of the character 理 *ri*, "reason."

In view of the widespread belief that trances such as the one above described are due to the incarnation of some deity and that the voice of the subject is, for the time being, the organ of that deity, it was a matter of course that Omiki should have been regarded as a special favorite of the Gods. Her neighbors would seem to have been predisposed to this faith because of the repute for sanctity which she had previously acquired. Since the deity was incarnate in her, the message which came from her lips was a divine message and this declared her to be specially inspired not merely now but for life.

The thought of founding a new sect did not arise at once. Omiki and her immediate followers undoubtedly expected easy recognition from all quarters. It was only, we may assume, when met by ridicule and contempt from both Shintō and Buddhist priests that the lines of demarcation began to gain definiteness. Gradually what was at first only a natural *esprit de corps* hardened into a sectarianism of a more or less exclusive sort. It is even asserted by some critics that many of the Tenrikyō believers have renounced their connection with their

family temples and abandoned the ancestral tablets deposited in them. How far this may be true, it is impossible to say, but that it can be said at all is evidence of a degree of exclusiveness quite unusual in Japan. With every success the sense of a special responsibility would seemed to have deepened until now, its believers look forward, not merely to the conquest of Japan, but of the world.

Since the occasion of this revelation was an appeal to the Gods for relief from suffering, it was natural that the emphasis of the teaching should be upon this power to heal diseases by divine help. This emphasis has been faithfully maintained in its subsequent history; but the treatment of this branch of my subject must be postponed to a later section of my essay.

In spite of the terrors of that day, Omiki lived and taught for fifty years. She died at the advanced age of eighty-nine, October 26th, 1887. After a funeral the magnificence of which is attested by photographs taken at the time, her remains were interred on the top of a low hill overlooking the village of Mishima. The tomb is arranged after the fashion of those of the emperors, so common about Kyōto. A mound of earth is raised over the grave, perhaps, seven or eight feet high, and is thickly covered with young pines. This mound is enclosed in a square formed by neatly turfed banks surmounted by a hedge. This square has a substantial gate on the side which looks toward the temple. The whole hillside is laid out as a park and planted with ornamental trees and shrubs, among which cherry trees predominate. A broad pathway leads by easy grades to the tomb. No little expense has been spent upon the park and its accessories and, though now painfully new, it will in a few years present an attractive aspect, especially when the cherries are in bloom.

Six months after the death of its founder, the Tenri Kokywai received the recognition of the government, through

the appropriate bureau of the Home Office. With regard to the last fifty years of Omiki's life, I have little information. There are reports which indicate much opposition, if not bitter persecution. In some prefectures the propagation of her doctrines is said to have been strictly prohibited.

Thus far I have followed mainly, the story current among the adherents of the Tenrikyō. Apart from its supernatural features, it is accepted as substantially true even by the bitter opponents of the teaching which it introduces, though some attempt to minimize Omiki's share in the building up of the new religion and claim that the movement is purely artificial and the work of designing men. This is the view taken by the author of the tract called "The Mirror of the Heart." He maintains that certain men of evil disposition simply availed themselves of the reputation for sanctity which Omiki had gained among her neighbors as a foundation upon which to build a structure essentially their own. It would be difficult to definitely disprove this theory, but yet I think few who carefully examine the subject will be able to accept it. The story as it stands is on the whole far easier to believe, though we may, and must, allow for more or less distortion of facts and many mistaken inferences. As we proceed, we shall see that the wider outlook which has come with the growing prosperity of the movement has led the present leaders to smooth down some roughnesses and to accommodate themselves to the stricter demands which grow out of the increasing influence of the public schools; but there is little reason to believe that it is, in the main, other than the product of a sincere faith.

The growth of the sect has been very rapid, especially of recent years. In April, 1894, the priests of the chief temple claimed 10,000 priests and preachers and 1,400,000 adherents. Other estimates place the number of adherents

as high as 2,000,000. They are found all over Japan, indeed, it is said that there is only one prefecture where this new faith has no representatives.

Omiki was succeeded by one of her sons and now a grandson wields the sceptre of authority and lives in some state in Mishima. The adherents, though mostly from the ignorant and poor, possess in the aggregate considerable property which they contribute with great generosity. It is reported that when a few years ago the wealthy men of Japan were vying with one another in their gifts for coast defence, the head priest of the Tenri Kyōkwai offered yen 50,000, in behalf of that organization.

So far, there seems to have been but little loss from schism, but there has been one secession. It resulted, according to the "*Inshi Juichi Kyōkwai*," in the formation of the Tenrin (天輪) Kyōkwai, that is, The Church of the Heavenly Changes, which also looks back to Omiki as its great prophetess. When or for what reasons the separation took place, I have been unable to ascertain with any definiteness; but the statement that it arose from personal jealousy is given in the book to which I have already referred. The similarity of the names and also of the doctrinal belief has led to considerable confusion, but the two bodies are organically distinct.

THE COSMOGONY.

Naturally the rough deities who so rudely forced themselves upon Omiki's hospitality were regarded by her as the Gods *par excellence*. While she was catholic enough to admit there might be other gods—that in this wide world there might be other ways of deliverance from sin and disease (see Hymn V. 1.), she asserted that the one safe and certain way was by favor of the Kings of the Heavenly Reason. These Kings were as follows, viz.:—

I.—Kuni-toko-tachi no Mikoto, i. e., His Earthly-eternally-standing Angustness who is represented as the

God of the essential principle of the earth. This view seems to have arisen from a confusion of the Japanese word *toku* 常 with the Chinese term *toku* 德 which is taken to mean essential principle. He is the God of the eye and of water in all its forms. He appears in the heavens as the moon and presides over the north. What the connection may be between the moon and the north is not stated, but it may be this, viz., that great stress is laid upon the primacy of the moon among the heavenly bodies while the north is apparently considered as the central point in the sidereal universe. If this be the connection, it was of course purely subjective, but subjective considerations have no small place in this system.

II.—Omotaru no Mikoto, i. e., according to the usual interpretation of the Kojiki, His Perfect-exterior Augustness, but according to the new revelation, Her Weighty Augustness. She presides over fire and heat. She appears in the heavens as the sun and rules over the south. She is represented as a dragon with twelve heads and three tails. These twelve heads evidently symbolize the twelve months of the year and the twelve hours of the day of the old Japanese reckoning.

III.—Kuni-satsuchi no Mikoto,⁴ i. e., His Augustness the Earthly Elder-of-the-Passes, according to our propheticess a female deity. She presides over metals; also over the skin and sinews in man and over all sorts of bindings and relationships. In the heavens she appears as the star Genjō.⁵ She rules in the southeast. Her true form is that of the turtle.

IV.—Tsuku-yomu no Mikoto,⁶ i. e., His Darkness-piercing Augustness. This is the God of wood, of bones, and of framework. He appears in the heavens as the

⁴ Ibid p. 28.

⁵ The stars Genjō and Shusei, I have not been able to identify.

⁶ This deity is not in the list of the Kojiki.

star, Shusei, and presides over the northwest. His true form is that of the *ko*, a fish similar to the carp. He is identified with Hachiman and Shōtoku Taishi.⁹

V.—Kumo-yomi no Mikoto, *i. e.*, Her Cloud-darkness Augustness, or, as Omiki seemed to think, Her Cloud-reading Augustness. In the petition for government recognition, this name was dropped as being quite foreign to the Shinto Cosmogony, and that of Toyo-kumana no Mikoto¹⁰ substituted. The latter, according to Prof. Chamberlain's translation, with a change of the gender to suit the new revelation becomes Her Augustness the Luxuriant-integrating Lady. In man she presides over the alimentary processes, and in general, over the evaporation and condensation of water. She appears in the heavens as the morning star and rules over the east. Her earthly symbol is the eel. She is identified with Monshu Bōsatsu,¹¹ Yakushi Nyorai,¹² and Rynō Shinnō.¹³

These five deities preside over the Gorin, *i. e.*, the Five Relations of Chinese ethical philosophy.

VI.—Kashikone no Mikoto,¹⁴ *i. e.*, according to the Kojiki, Her Augustness the Awful Lady, the consort of Omotaru no Mikoto, but according to the new teaching, a male deity, who presides over the inspiration and expiration of the breath and over wind. His earthly symbol is

⁹ Shōtoku Taishi (A. D. 573-621) is the posthumous name given to Umado Ōji, a prince to whose patronage the early success of Japanese Buddhism is largely attributable. He is revered by all sects.

¹⁰ See vol. x., Sup., p. 16.

¹¹ Bodhisattva Manjushiri, the apotheosis of transcendental wisdom. His image is usually seated on the right hand of Shaka.

¹² Bhaishajyaguru, literally, the Healing Buddha.

¹³ Prince of Dragon Kings, a sea god adopted by certain Buddhist sects. He is said to have the face of a man but the body of a dragon.

¹⁴ Vol. x., Sup., p. 17.

the flounder. This association with the flounder is due, apparently, to the resemblance of that fish to a fan, the *uchiwa*, which naturally suggests air in motion. He is identified with Dainichi Nyōrai¹² and Enkō Daishi.¹³

VII.—Taishoku Tennō. The interpretation of this name would seem to be His Augustness the Great-eating Heavenly King. This name is thought to be a corruption of that of a Buddhist divinity, Tai Shaku Ten, of whom I can get little information. In the petition for government recognition, this deity was dropped from the list, and as a substitute Oto-nō-ji¹⁴ no Mikoto was added. The interpretation of this name is, His Augustness the Elder of the Great Place. He presides over the sundering of relationships of all kinds, but especially that between parent and child at birth and between soul and body at death, also over cutting instruments. His symbol is the poisonous fish called *fugu* (*tetrodon hyxtris*.) He is identified with Kyoku-azo Bōsatsu, Myōken Bōsatsu,¹⁵ etc.

VIII.—Otonobe no Mikoto,¹⁶ His Augustness the Lord of the Great Place. Here again the prophetess dares to differ with the Kojiki, which describes this as a female deity. He presides over birth and production in general. His place is in the western heaven, where he appears as

¹² Vairochana Tathagatā, a member of the Buddhist trinity, the personification of wisdom and purity. Nyōrai, i. e., Tathagatā is often translated 'Blessed.'

¹³ Enkō Daishi, the posthumous title of the famous priest, Genku (A. D. 1132-1211), who founded the Jōdō sect.

¹⁴ Vol. x. Sup., p. 17.

¹⁵ Kyoku-uzō, or Kokuzō, Bōsatsu is a Bodhisattva especially revered by the Nichiren sect. Myōken Bōsatsu, also a favorite with the Nichiren sect, is by some at least associated with the North Star.

¹⁶ Vol. x. Sup., p. 17.

the evening star. His symbol is a black snake. He is identified with Fudo Myō-ō,²⁰ Kōbō Daishi, En no Gyōsha, etc.

IX.—Izanagi no Mikoto,²¹ His Augustness the male Deity who Invites. He presides over paternity. He appears in the heavens as the star, Tanabata, the Weaver, the Vega in western terminology. His form is that of the merman. He is identified with the deity of the inner shrine of the great temple at Ise.

X.—Izanagi no ²¹ Mikoto, Her Augustness the female deity who invites. She presides over maternity, the germination of seeds, the fields of sprouting rice, etc. Her form is that of a white snake. She is also associated with the star Vega and is identified with the deity of the outer shrine at Ise.

Since these ten deities represent the heavenly reason, they are called collectively Tenri Ō no Mikoto, Their Augustnesses the Kings of the Heavenly Reason. We are taught, however, that of these deities the first two are the chief. The others play a very subordinate part, unless we except Izanagi and Izanami no Mikoto, who became, as we shall see, the immediate ancestors of the human race and in consequence of their direct relation to man gain special distinction. The other six are almost totally ignored in the later literature and may perhaps be considered as merely *di emeriti* in view of services rendered in connection with the creation of man.

When Kuni-toko-tachi no Mikoto is first introduced upon the scene, with his consort, Omotaru no Mikoto, the world was one immense mud sea. The two deities

²⁰ Fudō Miyō-ō (Sanskrit Achala, immovable) is the Brahminical god Śiva. He is represented with a short sword in his right hand to frighten evil doers and a rope in his left with which to bind them.

²¹ For an account of these two important deities see vol. x. Sup. p. 18.

are represented as suffering from ennui and as having determined to seek relief in the creation of man. Some of the lower animals were in existence, it would appear, notwithstanding the fact that the definite statements of the record would imply that they came into being, as an incident to the creation of man, at a much later stage in the creative movement. The two deities resolved to look about them for suggestions as to the details of the prospective human frame. These suggestions came to them from the fish and reptiles mentioned above as symbolizing the eight subordinate deities. Thus, for example, the turtle, the symbol of Kuni-satsuchi no Mikoto, suggested the strength of the sinews as well as the protection to be afforded by the skin. A bony fish suggested the framework of bones in the human body, etc. When the plan was complete, Izanagi and Izanami no Mikoto were fixed upon as the parents of the human race, and in due time Izanami gave birth to 999,999 pigmies six-tenths of an inch in height. In the course of ninety-nine years these offspring grew to be four inches tall and then died. Later on a similar number of pigmies was born who in ninety-nine years grew to be five inches tall and then died. This gradual growth rejoiced the heart of Izanami and she laughed for joy, saying, "If they have already attained the height of five inches, they will in due time become men of five feet stature. Some of the Buddhist critics pronounce these offspring of Izanami lampreys, but the manuscript in my hands and which appears to be authentic, leaves the impression that they were pigmies in human form. It is possible that this may be a point where to escape ridicule, the text has been amended, though as regards other points where criticism has led to changes, my text adheres to the old form.

From these nameless beings, for at this stage Izanami died, the bulk of the lower animals were produced

After 9,999 years these pigmies all died and there seems to have been left no one to succeed them, only the original pair of deities; but in spite of this catastrophic destruction of life, the evolution in some way went forward and the ancestors of man advanced in height a little over half an inch in each generation. For a time five males and five females were born in each generation. The next advance was to birth by twins and the stature became three feet. By this time the world had become in large degree fitted for the home of mankind. The evolution continued by regular stages until the normal height of man became five feet and the world assumed its present aspect.

THE LITERATURE OF THE TENRIKYŌ.

As has been already intimated, the principal literature of the Tenrikyō exists only in manuscript. It comprises, that is, my own copy, sixty-one closely written pages. In view of the wide territory over which the believers are scattered and the activity of the priests, the number of copies of these scriptures in existence must be very large. Reasoning *à priori*, one would conclude that there must be considerable variation in the readings of these many hundred copies, but of this I can offer no testimony from personal observation. In spite of considerable effort, I have failed to secure more than one copy. There is, however, evidence of the existence of such variations. It is found in some of the anti-Tenrikyō literature. Such passages as the one regarding the development of the human race to which I have referred would seem to be in a different form in my copy from that which existed in the copy upon which some, at least, of the criticisms of Buddhist writers are based. It would appear, also, that some of the more recent copies have been brought into conformity with the petition for government recognition, in the matter of the names of the Ten

Gods. It would be interesting and useful to compare such variant copies, because it is probable that other traces of a rationalistic movement would be found; for it is evident that rationalization has begun its work.

The style of these writings is such as might be expected from uneducated men. It is a mixture of the ordinary book language and a provincial colloquial, with here and there phrases from the modern letter writers so much in vogue among the lower classes. Aside from this conglomerate style, the ill-education of the writers is indicated by numerous mistakes both in the use of the *kana* and of the Chinese ideographs. The distinction of long and short vowels, too, is often ignored and important particles are often wanting, or they are interchanged in a most confusing manner. Cases are by no means rare in which the writer is evidently misled by the resemblance of the *on* (the Japanese pronunciation of the Chinese word for which the character stands) of one ideograph to the *kun* (the Japanese translation) of another. For example 世 is often used for 世 and in one or two cases there seems to be suggested a connection between the Chinese phrase *yō-ki* (陽氣), cheerfulness, and the Japanese adjective *yoki*, good.

A part of these peculiarities may be accounted for on the supposition that a considerable portion of the scriptures consists of the reports of lectures, or sermons, of Omiki taken down by an unpracticed hand without careful revision. The speaker most certainly spoke idiomatic Japanese, though doubtless not without faults. She must have used the local dialect in its current form, with, perhaps, occasional phrases from books, such as she had frequently heard from the Shintō and Buddhist preachers. In the process of reporting, some of the colloquial idioms probably gave place to equivalent expressions in the book language, which often have the advantage of brevity. The loss of particles may with much probability be

traced to the omissions of a rapid writer, at least very many of them may. They are of such a sort, oftentimes, as could hardly be accounted for on any other theory—they are the result of stress of some sort. In some cases, no doubt, these omissions and confusions may be owing to the fault of later copyists, but on this point judgment must be reserved until opportunity is offered for the collation of a considerable number of manuscripts.

This disordered condition of the text renders the work of interpretation very difficult. At times the only reliance is upon conjecture, but numerous as such troublesome passages are, they do not seriously obscure the general teaching. Naturally, this obscurity is more perplexing in the case of the hymns, because there is little help from the context, and the loss of a line, or phrase, may mean the loss of the entire thought; but even here the general thought is usually fairly plain.

The scriptures consist of the reports of four sermons; twelve hymns (*Kagura Uta*); An Account of the Origin of the Gods, *i. e.* the story of Omiki, (*Kamisama no Yurai*); and the Ancient Record of the Gods (*Kamisama no Koki*), upon which I have relied in writing out the account of the Cosmogony. The story of Omiki has already been given, and I have noted my conviction that while the prejudices of an untutored and superstitious mind are plainly revealed, they do not seriously distort the facts which are the main matter of the record. It is to this story that we must look for the first direct impulse which gave rise to this important movement. To the sermons, however, we must look for what is not less important, namely, a picture of the mind before which these facts were presented, and which, by virtue of its own condition, clothed them with a supernatural aspect.

As was to be expected, we find evidence of a mind utterly without culture. Its workings are irregular, pre-

senting no indication of self-control. So extreme is this irregularity, that the impulse to ascribe it to insanity is very strong; yet on the whole it does not go beyond what might fairly be expected in the case of one born before the days of common schools and who had lived all her life within the narrow circle of a farming village. It may well be that the strain upon her nerves produced by her experiences had weakened still further the power of connected thought; yet there is no evidence, I think, that these sermons are the product of a deranged mind. At this point we must remind ourselves, also, that Omiki does not speak to us directly, but through the medium of reporters no better educated than herself, and who may not improbably be supposed, in their more or less abridged reports, to have failed to do full justice to her discourses. It was almost inevitable that she should venture to pass somewhat abruptly from one subject to another, because of her knowledge that her whole life was intimately known to those to whom she spoke, and that her mental attitude, both as regards religious and secular affairs, was essentially the same as theirs. She spoke almost exclusively to those of her own station, to men and women whose mental processes were as irregular as her own. She was, it is true, by no means without hopes that she might sometime gain a hearing among the upper classes, but as a matter of fact she did not, and it was a source of great regret to her that the way to their hearts was not open. She spoke to the poor and the uneducated and in such a way as to win their confidence and respect. She asserts with emphasis her claims as a divine teacher, and calls to her hearers to accept the new doctrine of deliverance from trouble and disease which she preached. She urged them, too, to abandon sin and lead upright lives; indeed she declares that it is useless to seek deliverance without repentance and reformation of conduct.

I shall endeavour later to give an analysis of her teaching, and will content myself here with a few extracts from these sermons, which will indicate their general style. A few of these are interesting and, perhaps, I may say striking, when we consider the source from which they come.

The first passage which I will quote is the introduction to the first sermon.

"If one looks over the whole universe of 10,000 worlds, there is no one to be found who has understanding [*i. e.*, apparently, regarding the origin of the universe]. This was to be expected, for they have never been told. It is not the fault of men that they do not know, not at all. Now, however, the Gods have appeared in the external world and are explaining all things to men. Men call this place the Divine Region (*Kamigata*) of Yamato, but they probably do not know its origin. If they once hear the story of its origin, they will become absorbingly interested (*koishiku naru*). If you want to hear, inquire. If you will come, I will tell you. If I tell you, the whole world will rejoice. Since all are eager for deliverance, the heart gradually becomes joyful, the whole world becomes prosperous. In the future all will engage in *kagura tautome*,—will as one company offer their worship. If all as one company engage in the service, you will rejoice and the Gods will rejoice. If the hearts of the Gods rejoice, all things will be produced in abundance. If you desire this joyous productivity, engage in the *kagura tautome* and in the dance. Now quickly begin the dancing. At the signal for dancing, don't say this is strange and reject it as a trivial thing. When the appointed month comes round you will understand. When the day comes, you will understand something, you may be sure. When it does come, what feelings you will have! You will be profoundly impressed. The way of the world is to see and then explain. All these things, I explain before they are seen, mind you! * * *

"In the future, the hearts of the upper classes will become calm and be at peace [with us]."

Here we see evidence of Omiki's sensitiveness to the contempt of the upper classes. She returns to this subject frequently and maintains, as here, that the time is coming when their respect will be secured.

"This universe is governed by law. All things are governed by the law of song—it is not by the putting forth of the hand, not even by speaking with the mouth. Govern by the future."

This last clause seems to mean that her disciples must govern themselves by a faith in the Gods, which would enable them to recognize the fact that even the contempt of the haughty classes would in due time be turned into respect.

"All disease is from the heart."

"Hitherto, as men have not heard the voice of the Gods, they of necessity have represented them in a material form [I take this to be the meaning of the passage, *omote ye arawashita nari*]. So great is the regret of the Gods that from this time forth there is no need of physicians and medicine. Now don't think this is the ordinary talk of men. Everything whatsoever we control by means of songs."

"Although this has ever been the Universe of the Gods, now for the first time have they a mediator. Now the men of the world will say, 'This is ridiculous.' However they may laugh, this is the best [teaching] (*ichiban*). In the world, they are doubtless saying, 'What are these people doing?' but the laughter of men is the pleasure of the Gods."

The following passages are from the early part of the second sermon:—

"Though the moon desired as quickly as possible to make known her sincere mercy, these upper classes did not know it. Each one was thinking his own thoughts;

but in the path which is manifest to the moon and the sun there are fearful and dangerous places. The moon and the sun are anxious to make known this path as quickly as may be. This is just as parents are anxious about the dangerous roads their children travel. The upper classes do not know this and are thoughtlessly living on."

"If your hearts be sincere, ask quickly for anything. It will be promptly granted—anything whatever. Don't doubt this. Though the moon and the sun are so urgent [*i. e.*, so anxious to help men], the bystanders are saying, 'Why are these people so elated?'"

The following passage from the third sermon teaches that men must co-operate with the Gods in this work of moral reformation :—

"This impatience of the Gods is due to their desire to put a pillar in the heart of man. Though they long to put up this pillar in the heart, they cannot see where to place it, because the water is not clear. Quickly find a way of purifying this water. Make it clear by using a sieve and sand. The heart and the mouth, they are the sand and the sieve. If you understand this, put in place this pillar of the heart. If this pillar be once in place, the world will certainly be at peace."

THE HYMNS.

As has been already noted, the hymns are the only portion of the sacred writings which has been printed. It is, therefore, natural that much interest, both on the part of believers and critics, should center in them. They are described as "The Kagura Hymns," or often as "The Twelve Hymns." Occasionally in the poetical prayers of the irregular Shintô sects, there is so much of sustained and noble imagery as to demand a metrical translation. Such, however, is not the case with these hymns as a whole, or even with any one entire hymn, though a few stanzas here and there are far above the general level.

There is little in their form to suggest an attempt at rhythm, unless it be a certain balancing of clauses which at first sight resembles the parallelism of the Hebrew Psalms, but a closer examination shows that the resemblance is superficial and is confined to the form—is sometimes merely mechanical. This balancing of clauses can only be represented very imperfectly in an English translation because of the different order of thought. The language of these hymns is not less homely than that of the discourses of Omiki and their interpretation is beset with no fewer difficulties. A considerable number of passages which were undoubtedly plain enough at the time when they were (probably) improvised, are almost meaningless as they stand, *i. e.*, while they originally took on a meaning from the circumstances under which they were uttered, now that these circumstances are forgotten, they remain a collection of disconnected sentences into which, though an active imagination can perhaps infuse a meaning, there will be no assurance that it coincides with the thought in the mind of the author.

Still, however broken and imperfect the form of these hymns may be, and however much they may have lost by separation from the incidents which called them forth, there are noble thoughts enough to account for the interest which they have excited and the hold they have gained upon the hearts of the believers.

The translation which follows is believed to be faithful, though it is confessedly and, I may say purposely, rough. The notes which are added will serve as a commentary and set forth what, after considerable study, I believe to be the true meaning.

One at least of the hymns has been set to music written both by the staff and the Tonic-sol-fa notation. This music was prepared by two of the principal bandmasters of the Japanese army.

THE KAGURA²² HYMNS.

INTRODUCTORY VERSES.

Drive away evil and deliver us,
 O August Kings of the Heavenly Principles!
 Let me say a few words! Listen to the words of the
 Gods! Don't speak evil things [of this revelation]!
 Marriage was instituted in imitation of the heavens
 and the earth of this world.
 The Gods are hastening to drive away evil and deliver
 all. O the Mound of the Sweet Dew!²³
 Though we search through the universe of ten thousand
 worlds,
 There is not one who understands [the true relation of
 the Gods to man].
 This was natural, for there has been no one to explain.
 It was no fault of men that they did not know.
 Now the Gods have revealed themselves;
 They are explaining all things.
 Though men call this place the Divine Region of Yamato,
 Its origin they do not know.
 If one will hear about this origin, be he whom he may,
 he will become absorbingly interested.
 If you want to hear, if you will come and inquire, I
 will tell you the origin of all things—everything.
 When the Gods come forth and explain all things,
 the whole world will rejoice.
 Since the deliverance of all things is hastening on,
 The whole world begins to rejoice.

²² Kagura is the name given to a certain element of the Shinto worship. It includes the theatrical exhibitions in connection with the temples. With the Tenri Kyōkai, however, it refers to the sacred dances in connection with which these hymns are sung.

²³ The Japanese term is *Kan-re-dai*. It apparently refers to the spot where Izanagi and Izanami first met. See the section of this paper devoted to the worship of the Tenrikyō.

HYMN I. (*Hito kudari me*).

- (1) The fertilizing in the First Month,²⁴
Oh! how strange!
- (2) If we with laughter receive this fertilization,
Oh! how delightful!
- (3) Make steady your three year's heart.²⁵
- (4) [Thus] the society of the world,
- (5) Will become prosperous.
- (6) [Grain, etc.] will be produced without limit.
- (7) If all sorts [of grain, etc.] be produced,
- (8) Yamato will be prosperous.
- (9) Come hither!
- (10) The rate of production is fixed [i. e., there need be
no anxiety about the crops on the part of the
faithful].

HYMN II.²⁶ (*Futa kudari me*).

- (1) Clatter, Clatter! The beginning of the New Year's
dances,
Oh! how delightful!

²⁴To what this refers is not quite clear, but it would seem to look forward to a time of such prosperity that even in the dead of winter the fields will yield rich fruit.

²⁵The Japanese term is *sansai*, but as no Chinese ideographs are used, the meaning is obscure. The traditional interpretation is embodied in my translation. The priests say this word refers to the sickliness of children, but a Japanese friend, for whose judgment I have great respect, identifies it with a word current among the lower classes, which means to scatter one's property, and hence, to carouse. If this latter view be correct the meaning would be, translating freely, "Give up carousing and become sober and sedate." This passage illustrates the perplexing condition of the text, in view of the absence of the determinative ideographs. However, there are not many other cases where there is so little to guide the judgment of the critic.

²⁶This hymn was evidently written just before the building of the first temple.

- (2) If this miraculous building be begun,
Oh! how prosperous [our sect will be]!
- (3) [This prosperity] comes to the individual
- (4) The world is made better.
- (5) If all come to us,
- (6) The root of rebellions will be cut off.
- (7) If poverty be relieved,
- (8) The root of diseases will be cut off.
- (9) If the hearts of the people are steady,
- (10) The region will be at peace.

HYMN III. (*Mi kudari me*).

- (1) Hinomoto's Shoyashiki.²⁷
Its place of service [*i. e.*, worship] is the foundation
of the world
- (2) As to this place of wondrous service,
Though we appeal to no one,
- (3) All the world gathers,
Comes flocking together. This is strange.
- (4) Welcome! Welcome!
Now true deliverance is coming
- (5) We continually meet with contempt and reviling, but
we give wondrous deliverance.
- (6) Don't offer unreasonable petitions.
Come in simplicity of heart.

[Response.]²⁸

- (7) As regards everything, from this time forth, in
simplicity,
Relying upon the Gods, will we walk.

²⁷ *Hinomoto* is the pure Japanese equivalent for the Sinitic-Japanese name for Japan, the Source of the Sun. Its use is restricted to poetry. *Shoyashiki* is the old name of the village of Mishima.

²⁸ The stanzas 7-10 would appear to be included in the response.

- (8) There is nothing so painful as disease.
I also will daily offer worship.
- (9) Though I have hitherto worshipped,
The original Gods have I not known.
- (10) Those who now reveal themselves
Are the true Gods without dispute.

HYMN IV. (*Yo kudari me*).

- (1) Whatever men may say,
The Gods are looking upon us, be at peace.
- (2) Let the hearts of the two²² be at peace.
All things whatsoever will come to light.
- (3) Look all of you, O ye bystanders !
Behold the working, the doing of the Gods !
- (4) Night and day, ding dong, rubadub, we perform our
service.
The neighborhood will be in commotion.
- (5) Since deliverance is ever hastening,
Quickly become joyful. (*Yō ki ni narite koi.*)
- (6) As to the villagers, we long to help them,
But they do not understand.
- (7) All sorts of mutual help,
From the depths of your breasts think out.
- (8) The root of disease is thoroughly torn out,
The heart gradually becomes joyous.

[Response, 9-10].

- (9) Here is the Paradise of this world.
I, too, quickly, quickly, desire to come.
- (10) Now within my heart,
Has it become perfectly pure. How grateful I am !

²²The reference of the word *two* is obscure, but I think the stanza is to be understood as an exhortation to conjugal harmony.

HYMN V. (*Itsutsu kudari me*).

- (1) Since the earth is wide,
There may be here and there other ways of deliverance.
- (2) But the wondrous way is here.
There is deliverance both in pregnancy and small-pox.
- (3) Water and the Gods are alike.
They wash away the filth of the heart.
- (4) There is no man without desire,
But in the presence of the Gods there is no desire.
- (5) However much one performs service,
The revealed happiness is in due proportion.
- (6) Thoroughly forget your heart of cruelty;
Come with gentleness of heart.
- (7) No hard service is exacted;
This is simply a place of deliverance.
- (8) It is not Yamato alone;
This deliverance goes to all provinces.
- (9) [Response] Here is the service of the world.
A wondrous place has been revealed.
However much one performs religious worship
(*shinjin*),
It is by no means in vain.

HYMN VI. (*Mu kudari me*).

- (1) The heart of man
is deeply skeptical,
- (2) Since the Gods have offered wondrous deliverance
We can understand all things.
- (3) All that is in the breast of the world
is reflected as in a mirror.
- (4) You have indeed done well to come;
This is the place of deliverance.
- (5) Whenever you share in the music or the dance,
Wonderful deliverance will follow.

- (6) They come with all sorts of requests ;
The ways of receiving are also a thousand.
- (7) However much religious service be performed,
Faults must not be tolerated.
- (8) But religious service must be performed ;
Correct your faults !
- (9) After having carried our worship thus far,
We must see the fruit.
- (10) What you have just seen,
the fan ceremony, is wonderful in its efficacy,

HYMN VII.⁸⁰ (*Nana kudari me*).

- (1) To speak one word is loyalty to the Gods.
It simply diffuses the fragrance [of our religion].
- (2) If there be true sincerity (lit., a deep heart)
No one will prevent [such exhortation].
- (3) According to the mind of the world,
there is no one who does not desire tillage land.
- (4) If there be good land, with one accord,
All desire it, do they not ?
- (5) Every one without distinction
[will say] 'I, too, want that land.'
- (6) Don't over urge the people and say 'do this' or
'do that.'
The decision must be left to the choice of each one.
- (7) Tillage land is sought after,
Whatever the price may be.
- (8) This yard is the tillage land of the Gods.
All seed sown here will spring up.

⁸⁰ The general purport of this hymn is plainly an exhortation to missionary effort. There must be readiness to speak but without over-urging; the exhortation should be spontaneous like the fragrance of a flower, or the self-evident fertility of the soil: such an evidently sincere, though modest, effort at propagation will surely be efficacious.

- (9) [Response 9-10] If this be the tillage land of the world.

I, too, will sow in abundance.

- (10) All the world has come to sow seed.

Whoever has planted seed shall harvest without fertilizers.

HYMN VIII. (*Ya kudari me*).

- (1) In this wide world and even in this province,
There are both stones and standing trees, are there not?
- (2) Although we are engaged in this wondrous building,
We make no appeal to any one.
- (3) As all gradually come flocking to us from the world,
This [work of building the *miya*] can be accomplished.
- (4) Completely forgetting your heart of desire (*yoku no kokoro*),
Begin to establish a heart of virtue (*toku no kokoro*).
- (5) However long we have delayed,
It is because we have not been working sincerely.
- (6) Don't hurry thoughtlessly.
Think the matter over within the breast.
- (7) After your hearts are once purified,
Then begin the building.
- (8) Going far into the mountains,
I found both stones and standing trees.
- (9) Though we think to cut these trees and bring these stones
It must be as the Gods will.
- (10) Now the hearts of us all are thoroughly
purified [i. e., have become clear.
as water does by settling].

HYMN IX. (*Koko kudari me*).

- (1) Walking all over the earth I deliver [men and collect]
one sen or two sen [contributions].

- (2) I will protect you from trouble.
Trust in the heart of the Gods.
- (3) When we look into the heart of the world,
We see that desire is mingled there.
- (4) If there be desire, I beg you to cause it to cease,
[Otherwise] there can be no acceptance with the Gods.
- (5) Let every one without distinction,
Make steady his heart and come.
- (6) I do not unreasonably ask you to come until you have
made up your minds.
- (7) Now certainly all—every one—
must make up his mind.
- (8) Even in the mountains all about,
They worship the Lords of the Heavenly Principles.
- (9) Here though they engage in worship,
There is no one who understands.
- (10) Now since I call out the names of the Gods,
Quickly come hither to inquire.

Hymn X. (*To kudari me*).

- (1) The heart of man is by no means easily understood.
- (2) Though we are offering wondrous deliverance,
This is the first revelation of it.
- (3) This mud in the water,
I want you quickly to remove.
- (4) The endless desire [of our hearts] is muddy water.
The complete cleansing of the heart, this is supreme
bliss (*Goku raku*.)
- (5) This matter will ever be,
the theme of conversation.
- (6) Though I have uttered cruel words,
It is because deliverance is urgent.
- (7) Though I suffer, it is from my own heart—
It is self-reproach.
- (8) Although disease is a distressing thing,
No one understands its source.

- (9) Until now, no one at all
has known the source of disease.
(10) Now it is revealed ;
The source of disease is in the heart.

HYMN XI. (*Jū ichi kudari me*).

- (1) In Shoyashiki of Hinomoto,
Establish the house of the Gods.
(2) Husbands and wives together serve the Gods,
This is the original germ (*mono dane*).
(3) If we look, the whole world gradually
by bringing earth ^a is coming to serve the Gods.
(4) Forgetting desire, serve the Gods ;
This is the best fertilizer.
(5) It is an endless carrying of earth.
If there be still men [needed], I, too, will go.
(6) Since we do not unreasonably prevent any,
Whoever has the will, let him come.
(7) This is a wonderful carrying of earth,
Because it is a service to the Gods.
(8) By digging and carrying away the earth of the yard,
We merely change the place.
(9) That no one at all till now
Should have understood, what a pity !
(10) This year we did not fertilize the fields,
Yet we harvest in abundance, how delightful !
What a cause for gratitude !

HYMN XII. (*Jū ni kudari me*).

- (1) First, by builders' estimates
All things are arranged.

^a The reference here is to a kind of "bee" in which all interested in a temple are brought together to assist in building or repairing it.

- (2) Since we are engaged upon this marvelous building,
(*fushigi na fushin*),
Fix the estimates and give your orders !
- (3) To the builders who are coming from all over the world,
Give your orders
- (4) If you have good master builders,
Quickly send them hither.
- (5) We certainly need four master builders ;
Quickly arrange for the estimates.
- (6) We force no one to come, mind you !
Surely they [the builders] will gradually come.
- (7) This marvelous building,
If it be begun, there will be no interruptions.
- (8) If you go into the midst of the mountains,
Take with you the rough builders !
- (9) Here are the carpenters,
Here are the joiners !
- (10) Now the whole number
of the builders in complete.

THE DOCTRINES.

The most superficial inspection of the sermons and hymns of Omiki is sufficient to indicate her great indebtedness to that popularized Confucianism of which the Shingaku and Kinô Dowa are familiar representations. She assumes the truth of the Chinese philosophy of male and female principles embodied in all nature. She assumed also the general truth of the type of Shintôism taught by the Ryôbu Shintô, and hence a good deal of Buddhist philosophy. She evidently regarded her teaching as supplemental to that of the priests of her region, though of radical importance. The pains taken in the account of the Cosmogony to state the connection between the best known Buddhist worthies and the Ten Gods of the new teaching, show conclusively that she had no wish to part company with her old teachers.

As has been already stated, while Omiki taught that the Ten Gods should be worshipped, and while the phrase, Tenri Ō no Mikoto, is constantly repeated in the services of the sect, she also insisted that the real allegiance of man is due to the moon and sun.²⁹ In Omiki's direct teaching, aside from the Cosmogony, the formula, *Tsuki-hi* (The moon and sun) is almost exclusively used in referring to the Gods excepting when the generic term, the Gods, is used. While accepting polytheism, she comes as near to what Max Müller has called henotheism as her Chinese philosophy would allow. Practically she would seem to have believed in two Gods and two only—one representing the male and the other the female principle—who always work together and exert a joint influence upon the world in general, but especially upon man. As they are represented conspicuously in nature by the heavens and the earth, so are they represented in human society by the relation of husband and wife. These Gods are, according to Omiki, spiritual beings chiefly (one passage says exclusively) revealed in the human heart and endowed with personal attributes. They are capable of all the emotions which agitate the human breast. It would be too much to expect a consistent theology from such a source, and it need cause no surprise to find expressions which imply that the deities embodied in the moon and sun are the source of all that is, in close connection with other passages which assume the eternity of matter and the limitation of the divine activity. This dualism is that of immaturity and need not obscure the evident tendency toward monotheism which becomes even more apparent in the sermons of some of her later followers.

²⁹ It is interesting to note that in teaching the primacy of the moon among the heavenly bodies, Omiki agrees with the Chaldean and Babylonian mythologies. See Rawlinson's *seven Great Monarchies* (J. Stillman Smith & Co., Boston, 1884), pp. 81 and 350.

It should be observed in passing, that many of the passages which at first sight suggest monotheism will be found on closer study to be absolutely colorless in this regard. This arises not merely from the absence of any distinct form for the plural, but in many cases to an indifference to the distinction of number. In the case of English words like *sheep* and *deer*, which have the same form both in the singular and plural, the context almost invariably fixes the number and the reader, or hearer, is seldom in doubt as to the intention of the writer in this regard, even when the idea of number has little to do with the main thought. With a person like Omiki, however, the case is very different. There are, therefore, many passages in her writings which a monotheist might adopt without change, but in which the term *Kami sama* is used, apparently without the idea of number being even present in the mind of the writer. If she had been met by the question "Do you refer to one God, or to several Gods?" She would probably have been surprised at the question, regarding it as irrelevant, but would have promptly answered "I mean the Ten Gods."

The tendency to Monotheism is, however, as I have intimated, suggested by the persistent use of the formula *Tenki-hi* (The Moon and the Sun), but quite as much by a somewhat intangible undercurrent which, while it evades description, I cannot think is purely a matter of imagination. It is this, in large degree, I think, which creates the impression among so many that the Tenrikyô is closely related to Christianity. This tendency, the Tenrikyô preachers generally do not acknowledge, but they cannot escape its influence. Last year, however, a preacher in Kyôto went so far as to use the term *Ten-tei* (the Lord of Heaven), very definitely in a monotheistic sense. A colleague, who followed him at the same meeting, felt called upon to denounce such an approach to Christian teaching, and he did so in severe terms; but his own sermon was taken largely from

the sixth chapter of St. Matthew, and contained some passages almost in the very words of the current Japanese version of the New Testament. Here, also, one must speak guardedly, for there does not appear to be any fixed standard of doctrine for the preachers, who are taken as the leaders find them. After very meager instruction they are left chiefly to their own resources, as regards material for their sermons. But making every allowance which can be reasonably asked, I think we may fairly say that this tendency towards monotheism exists and that it is an important characteristic of the new teaching.

But this, however interesting it may be to us, was not the special feature of the new revelation which Omiki sought to emphasize. She felt that she had been chosen to declare a new view of the relation of the Gods to man—they are the Divine Parents. As parents are anxious about the long and dangerous paths their children travel, and seek by counsel and guidance to keep them safe from harm, so do the Divine Parents yearn over men, their children, as they travel through this world, beset by dangers on every side. For some inscrutable reason men have not heretofore known this love, but since it has been revealed at last, it cannot be that any will fail to respond to its appeals. The great desire of these Divine Parents is to see their children happy—to save them from the effects of sin, especially from suffering and disease, which, according to Omiki, all have their cause in the impurity of the human heart. Here she appeals to her hearers to cleanse their hearts so that the Divine Parents may be able to bestow the tokens of their love. This view of the Divine Parents as yearning over their children naturally led to the doctrine of faith-healing.

Neither physicians nor medicines were considered essential—indeed Omiki seemed to think them hindrances to the efficacy of faith. Healing was to come by faith and faith alone. She also taught that fertilizers were

unnecessary for the fields—that the best crops would result from the seed sown in faith. Under pressure, her followers have receded from this extreme teaching and deny with emphasis that they disparage either medical assistance or the use of the ordinary helps in husbandry.

In view of the relief which Omiki attributed to the *kami-oroshi* before referred to, it is surprising that it plays so small a part in the later history of the sect. The explanation is doubtless to be found in the fixed purpose of the civil authorities to stamp out the practice which is said to have done much harm to those addicted to it. The Tenrikyō leaders, whatever may have been their attitude at the outset, are manifestly determined to allow no ground for the charge of opposition to the settled policy of the government in such matters. Hence they assert that they willingly make use of all available medical help, but at the same time they look to the Divine Parents as the main source of hope. It is highly probable that at the beginning, the so-called *kami-oroshi* ceremony played an important part in their faith-cures and that it is sometimes secretly resorted to even now; but, as I have said, the public teaching shows no trace of this superstition, and a temple-keeper of whom I inquired stated in the strongest terms that the ceremony is never practiced. I referred him to the story of Omiki, at which he remarked that the practice may have existed in her day, but that it was unknown now.

Even should it be proved that the practice, were tolerated, it need not constitute a reproach against this sect, or an indication of a reactionary tendency. It might simply mean that the Tenrikyō believers have not yet thrown off the common usages of the grade of society in which their doctrine took its rise. This practice, to the minds of many a simple-minded peasant, is clothed with a meaning to which even the foreign observer can respond. On another occasion, I stated before this society that

there exists in the province of Ise, or rather in certain parts of it, the custom of visiting the village shrine at important epochs in life in order to obtain some special revelation from the Gods. It is said that boys are accustomed to go at the age of fifteen, if their parents be living, but otherwise at seventeen. At the age of twenty-six, which is fixed as the time when a man assumes the full duties of manhood and can enter the village councils, they again visit the ancestral shrine and seek the guidance of the gods in their new duties. A third visit is made at the age forty-five, the time when, under favorable circumstances, a man may hope to lay aside the responsibilities of life and become *inkyō*. On each of these occasions, it is said, the priest of the shrine causes the tutelary divinity to descend and occupy for the time the body of the supplicant, who falls into a trance and while unconscious gives utterance to the divine message. This message the priest receives and transmits to his client when consciousness is regained. How far this custom may prevail, I cannot say, but that it expresses the same sense of dependence upon the Divine Parents which Omiki sought to cultivate is evident. It is not maintained that she originated this thought, but simply that she emphasized it and made it the central truth of her teaching. While teaching the love of the Gods, she did not hesitate to warn men that this love must not be trifled with. No prayers nor religious service are, they are told, of any avail so long as the heart is impure.

The corollary of this doctrine of the divine love, the brotherhood of man, while not so clearly enunciated, or at least so much emphasized, in the scriptures of the Tenrikyō, has been taught very clearly by some of its more recent representatives. A preacher in Kyōto not long since embodied this doctrine in a most interesting sermon. The Gods are, he said, the Divine Parents and

hence we are all, high and low, brothers and sisters. The Emperor is the elder brother, the head of the family, occupying the Parents' place. All duties of loyalty to him, as well as those tributary to the general well-being, really resolve themselves into the one great duty of filial obedience to the Divine Parents; every transgression of the laws is an effort to thwart the purpose of parental love which seeks the welfare of all the human children.

This suggests the universality of the teaching. While all mankind are one family, the Japanese are in the direct line and the nearest to the parent stock, but ere long all nations will come flocking to Yamato to acknowledge their filial duties to the Divine Parents.

Relatively little is made of the future state, and yet it is evident that our prophetess believed in it. She assumes its reality rather than preaches it. She teaches in one paragraph that the soul is an emanation from the Gods and that death is the separation of this spirit from the body. To use her figure, which reminds us of St. Paul, death is like changing ones clothes. Whither this spirit goes she does not say, though she certainly leaves the impression that the personal identity is not lost and that, for the good at least, there is a reunion with the Divine Parents in some happy Paradise.

The problem of the co-existence of divine sovereignty and human freedom seems to have vaguely risen before the mind of Omiki, for she warns her hearers against the mischievous theory that the character of this present life is fixed by the events of a previous state of existence. While she states that it is true the Gods rule the world by means of the relation which subsists between the present life and previous states of existence, she makes it very plain that the assent to this doctrine of divine providence must not lead men to throw off the responsibility for their personal conduct. She teaches

by the figure of the pillar which the Gods are prevented from setting up in the turbid pool of the human heart because they cannot see where to place it, that there must be coöperation on the part of man in his own moral reformation—he must cleanse his heart that the Gods may find a firm foundation for their work.

This analysis, rough and imperfect though it confessedly is, will show the worthy aim of Omiki and her followers and justifies the statement that this is an ethical movement. With hardly an exception, the recent sermons which I have examined are exhortations to duty which *mutatis mutandis* would not be unworthy of Christian teachers. It is true that one sermon, and only one, indicates a low standard of morality in certain important respects; but however low the position occupied by the preacher and presumably by his hearers, he was engaged in an effort to make them better, more persistent and exact in the performance of their various social duties. That these men are all sincere, it would be too much to maintain, but the public sentiment of the sect must be judged rather by the character of the general teaching than by that of individual teachers. In such a large body, it must be that many hypocrites will find a place, but the almost universal testimony of hearers attests the general purity of the teaching.

I am aware that charges of gross immorality are made against the adherents of the Tenrikyō. They are brought with great persistency by Buddhist writers, but it is my conviction that, so far as the body as a whole is concerned, these charges are not justified. It is charged that promiscuous dancing in the dark was known to be systematically practiced by one community, and that many scandals grew out of it. So far as I can learn, however, no such dances are practiced by the Tenrikyō believers now. All the testimony I can find, outside of Buddhist polemics, goes to show that such dances are rigidly forbidden and that men and women

invariably nowadays never dance together. At the Ushigome district of Tōkyō, at least, I was told that the women do not dance at all. That the Tenrikyō believers have all been raised above the general standard of morality which prevails among the lower classes in Japan, I do not contend; but simply record my conviction that the movement is on the whole upward. The charges may for the most part be accounted for on the theory that sectarian hostility has fixed upon sporadic misconduct in isolated congregations as evidence of a bad character on the part of the entire body. In other cases the charge of immorality is brought because of the failure to note that the evil belongs not so much to the sect as to the community or class concerned and might, possibly with greater justice, be brought against the very men who so virtuously condemn the party of moral progress.

The question arises, how far, if at all, is the Tenrikyō indebted to Christianity? Here we must discriminate between the Tenrikyō of Omiki and that of her more recent followers. In the case of Omiki, there is no evidence, I think, that she was consciously indebted to Christianity, though there are some passages in her writings which remind one of the Christian scriptures. Certainly the public at large sees a connection between Tenrikyō and Christianity. This doubtless grows out of the general conception of the Deity in its relation to man. How far this may be owing to the teaching of Xavier and his successors, it is hard to say. It is possible, and I may say not improbable, that much of their teaching remained in the minds of the people during the long interval between the expulsion of Christian missionaries in the early part of the seventeenth century and the commencement of modern missions; but no satisfactory answer to this question can be given until the history of religion in Japan has been more carefully studied. If it should be found that this conception of the Deity, with its corollaries,

does not appear in the religious literature of Japan prior to the seventeenth century, that would be fair proof that it was introduced by the early Christian missionaries. Until such a careful study is made, we can only conjecture.

As regards later preachers, it is plain enough that they do borrow largely from Christian sources and do it systematically. It is quite possible that the preachers of this sect are doing more to give currency among the lower classes to certain fundamental Christian doctrines than the missionaries themselves.

WORSHIP.

The theory which underlies the worship of the Tenri Kyōkwai seems to be that the Divine Parents desire above all things, to see their earthly children happy. Hence, in view of their great love and innumerable blessings, it is the duty of these children to rejoice their parental hearts by giving free expression to their joy and gratitude. While prayer is not neglected, the main current of worship is praise and thanksgiving. Accordingly, music and dancing, or posturing, form its more striking elements. Drums, cymbals, bells, clappers of hard wood, etc. are called into use.

At the Ushigome, *shikyōkwai* (branch church) the orchestra consists of a flat drum about eighteen inches in diameter hung in a wooden frame, tastefully lacquered and gilded, a bell about eight inches in diameter hung in a similar frame, a pair of small cymbals, and a pair of hard wood clappers, besides one or two flutes or fifes. The leader of the orchestra is furnished with a bundle of tally sticks, as an aid to memory in conducting the service.

While the theory of the service makes it chiefly, if not exclusively, an expression of thanksgiving, it was a matter of course that even the prophetess herself should fall back to the idea of worship as an *opus operatum* by

which the special favor of the Gods was bought. Hence she dwells on rewards of worship and teaches that the divine favor will be in proportion to the diligence of the worshipper.

The structure of the temple at Mishima, however, and indeed that of all their temples, indicates the prominence given to instruction in their services. The Mishima temple is a rude affair which has the appearance of a building once very small, but which has been increased by additions on three sides, so that it now covers, perhaps, a space forty-two by forty-eight feet. At the middle of one side are to be found the mirror and the *gohei*, with shelves for offerings, such as are usual in Shintō temples. On these shelves there were, at the time of my visit, offerings of rice and fish, and I think also of *mirin*.²² Between the worshipper and this shrine was an opening in the floor about six feet square and over it a corresponding opening in the roof. In front of this opening was an enclosed space in which were arranged a drum, cymbals, etc. On the middle of the opposite side there were also arranged Shintō emblems and the usual offerings which, we were told, were intended especially as expressions of gratitude to Omiki; though elsewhere I have seen no distinct and unmistakable evidence that she is regarded as an object of worship. The rest of the broad low room presented no feature of interest, unless it be the numerous tags hanging from the ceiling warning worshippers to beware of pickpockets.

On inquiry of those in charge of the building, we were told that the openings in the floor and ceiling near the shrine had no special significance—they were merely a device to secure ventilation for the hall. An old woman whom we found worshipping told us, on the contrary, that they marked the place of the *Kanrōdai*.

²² A distilled liquor.

This word which occurs in the introduction to the hymns, means *the mound of the sweet dew*. It has puzzled all students, but there is little room to doubt that it is the supposed meeting place of Izanagi and Izanami no Mikoto. It is somewhere stated that the dew which falls on this spot possesses miraculous healing efficacy. It is probable that the priests are unwilling to acknowledge before strangers any faith in the story which associates the two deities with this spot. A devout old man, however, subsequently corroborated the woman's story.

This legend would appear to have occupied a larger place in the original teaching than it does in the more or less rationalized system of the present day. The believers, especially the older ones around Mishima whose memories run back to the simpler faith of other days, no doubt cling more tenaciously than others to this story, which brings them and their homes so impressively near to the great father and mother of their race.

Until recently it has been difficult for those not officially introduced, *i. e.*, for those whose dress or bearing indicated that they belonged to the middle or upper classes, to gain access to the chapels of the Tenrikyō. But with the increase of strength the fear of ridicule is passing away, and now anyone who wishes can witness the worship and listen to the preaching.

METHODS OF PROPAGATION.

The main reliance in propagating this new doctrine is public preaching. Chapels are found everywhere. Probably there is not a ward in Tōkyō without at least one centre for the propagation of the Tenrikyō. The preachers are indefatigable and they till a fertile soil. It is a mistake to suppose that the Japanese are not inclined to religion. It is undoubtedly true that a considerable section of the *shizoku* class does not respond readily to religious appeals of any sort; but there could be no

greater error than to take this section of a single class which altogether constitutes less than five per cent. of the population as a standard by which to judge the whole nation, and yet a very large proportion of what is written of the Japanese people by foreigners, and by natives, too, is vitiated by the use of this mistaken standard. We need not say that there is more superstition in Japan than in other lands, for such comparisons are of little value unless based upon a more careful collection of facts than is now possible; but it is incontestible that there is an abundance of superstition on every hand and that, whatever one may say of the tendency of the Tenrikyō, it makes its first appeal to superstition. It comes at a time when many of the older sects belonging to the same general class have lost their novelty and hence their grasp upon their adherents. Disappointed in their hopes in other directions many, very many, with eager hearts look to this new teaching and see in the enthusiasm of its preachers an encouragement to faith. This is, I think, the great secret of the rapid growth of the Tenrikyō Kyōkwai. It has come upon the field at a most favorable period, when almost any preacher of strong faith, who can speak to the hearts of the common people would be sure of a hearing.

To speak more specifically, the preaching of the doctrine of faith-healing may be said to be the attractive feature of this teaching. That more or less remarkable cures are effected is probably beyond dispute; though it is difficult to secure altogether satisfactory evidence, one may well hesitate to say that the evidence does not exist. It is difficult to secure, simply because of the necessarily remote relations which foreigners must sustain, for the time at least, to the believers of this sect. In view of what is known of such cures in connection with other religious movements, it is only natural to expect to find them

here. We may therefore accept as substantially true the reports of the cures effected by the Tenrikyō leaders, while reserving the right to doubt in any specific case.

It has been stated by a hostile critic that large use is made of money in winning the confidence of the poor. It is said, for example, that when a man is known to be disheartened by business troubles to the extent of nervous depression, small sums of money will be advanced to relieve the immediate stress and on the basis of the new friendship faith in the doctrine is built up. This may be true to some extent, but the very rapidity of the growth of the sect would seem to render it impossible that such a method of aid should be a prominent element in the system of propagation. It is further said by some that the organization of the sect includes a plan for mutual aid—a rude kind of insurance—and that this attracts many; but I find no satisfactory proof of the existence of such a scheme. This would constitute an interesting subject for investigation, but probably it would be extremely difficult to gain a sufficiently accurate knowledge of the facts to ascertain the nature or value of such a system of aid, granting that it actually exists.

ORGANIZATION.

To my inquiries regarding the nature of the organization, the priests whom I met at Mishima replied that there was no organization. This must be understood to mean that the question of organization has not been specially studied—that what there is of organization has grown up naturally and without thought of a logical system. It is evident, however, that, though rudimentary, an organization there must be. There is certainly a head priest who is held in great honor and who seems to be the seat of authority, both as regards teaching and ecclesiastical government. There are also, it would

appear, travelling agents clothed with large supervisory powers. These supervisors appear to have authority to appoint and induct into office the representatives of the sect in the provincial towns and villages, at least during the missionary stage; though the congregations, or rather the principal congregations, in the large cities are in direct relations with the head temple.

These principal congregations are called *bunkyōkwaï*, i. e., divisional churches, and they through their *kwaichō*, or church presidents exercise a certain authority over the smaller congregations which are called *shikyōkwaï*, or branch churches. Each *bunkyōkwaï* and *shikyōkwaï* has its president, *cho*, and a considerable number of preachers besides, doubtless, other officers. None of these officers or preachers are paid in any way, it is stated with great positiveness. At the Ushigome (Akagishita Machi) *Shikyōkwaï*, I was told that not even the ordinary attendants of the temple are paid; that the faithful divide up the work and serve by relays. The building is large and well appointed. The impression which it creates upon the visitor is that it is prepared for the residence of a considerable number of priests; but my informant stoutly maintained, and he was evidently the man in charge, that all whom I saw and heard about the place had simply come in to worship or to serve for the stipulated time.

The candidate for the office of preacher must first secure the approval of the head of his own local congregation who transmits his names to the *bunkwaichō* and he, after an examination of some sort, in turn transmits the names with his recommendation to the *Honbuchō*, the Chief Priest at Mishima, who through the same channels sends the would-be preacher his license.

It is probable, however, that some salaries are paid during the missionary stage, for preachers are sent to con-

siderable distances where they begin work with some display, which must mean larger bills than the preacher himself can pay. There is a story reported from Tamba, and I believe it to be authentic, which indicates that in certain cases security to the extent of yen 20.00, is exacted from those who take up the work of a village priest though this security, may be in some cases reduced to yen 10.00. These facts were, I am told, brought out in a judicial inquiry at the instance of a would-be priest who had with much effort scraped together yen 10.00 and paid it over to a man who acted as mediator between him and the supervisor, but who failed to secure his appointment. If my informant be correct, all the parties to this affair belonged to the criminal class—the supposed supervisor having forged his own credentials. What the issue of this inquiry may have been, I cannot say, but the principals soon found their way to prison on other charges. This scandal was bad enough, but the Tenrikyo authorities apparently were in no way responsible for it—indeed, it is the general confidence in the sect among the lower classes which makes such scandals possible, and it is noted here simply because of the light it throws upon the question of organization.

It is probable that a large measure of responsibility as regards local affairs is accorded to each congregation, but the presidents of the congregations are I understand appointed by the Chief Priest. There is no systematic arrangement for the education of the priesthood and while, as has been said, the general line of teaching, apart from the few special doctrines of the sect, would seem to be nearly identical with that of the Shingaku and Kinō Dōwa, the Kurozumi, etc., there is considerable room left for individual opinion on the part of the preachers, who are taken as they are found and chosen rather because of oratorical gifts than because of their close adherence to a strict system of doctrine.

CONCLUSION.

It remains to add a few words regarding the prospect of the new teaching. From the great sensitiveness of the leaders of this movement to public opinion, which has led them already to modify their teaching to correspond with the growing influence of rationalism, we may fairly infer that the supernatural element will gradually lose its prominence and that little besides a more or less interesting and valuable ethical teaching will remain. The question arises, Can the organization hold together, if its adherents lose faith in the revelation of Omiki? It seems to me there can be but one answer and that is an emphatic, No. The very efforts of the leaders to conciliate public opinion are a confession of weakness and an indication of decay. The immediate effect of these efforts is a large increase of numbers, perhaps, though even here there is room to ask whether the increase is not in spite of, rather than because of, these concessions; but the ultimate effect of rationalism must be disintegration and decay. Though the organization may soon be lost, an important part of the teaching will remain. That portion, as I have elsewhere stated, I believe to be a conspicuous illustration of the henotheistic, if not actually monotheistic, movement now visible in Japan. As such it deserves further and more careful study on the part of students in comparative religion—and offers an attractive subject for investigation. To yield the best fruit, however, it needs to be connected with a painstaking survey of the whole field for the past three hundred years, with special reference to the growth of the many heretical sects to which the Tanrikyô is so closely allied.

THE PETROLEUM INDUSTRIES AT NAGAOKA.

BY HORATIO B. NEWELL.

Read June 12, 1895.

I. HISTORICAL SKETCH (GENERAL).

That Echigo is an oil producing region has long been known; but the discovery of the oil and the development of the oil industry in the Nagaoka region is quite recent, and forms the latest and one of the most interesting phases of the oil history of the country.

It is very difficult to obtain trustworthy information upon the earliest stages of the Nagaoka oil discovery and production, and entire accuracy is not claimed for the statements made in this paper. I can only strike an average of the many stories I have heard from several of the "oldest inhabitants," and "tell the tale as it was told to me." Of literature upon the subject there is as yet practically none.

The discovery of oil in Echigo is said to date from the 7th year of Tenchi Tennō (674 A.D.), but no practical use is known to have been then made of the discovery. At different times and places the oil has passed under a variety of names, such as *yakeru-mizu*, *kusōzu*, *ko-yū*, *sekitan-yū*, *seki-no-yū* and *seki-yū*.

The first discovery which seems to have any historical basis dates from the 18th year of Keichō (1618), when one Magara Nihei, living in the village of Karameki in Naka Kambara County (near Niitsu) found oil in the mountains near by, and for fifteen years spent much time and money in attempting to refine it for use, succeeding at last in making a practical but very limited consumption of it for lighting. ("Tomoshihi no tasuke to naru beki mono wo miidashita.")

At this village is one of the Seven Lights (Nana-fushigi) of Echigo,—a "fire-well" (hi-no-ido) where natural gas escapes and is easily ignited. The well was formerly regarded with much superstition.

From Tempō (1835) to Keiō (1865) some little progress was apparently made, men beginning to dig in the ground for the purpose of obtaining the oil, which they put into large closed bottles. Inserting a small bamboo tube they were able to obtain light by igniting the escaping gas.

In the 2nd year of Keiō (1866) there is recorded a good deal of activity in well digging and in attempted refining of the crude oil. At this time oil was being produced at about fifteen places in the Province; in the five counties of Kubiki, Koshi, Santō, Kariwa, and Kambara; but the product was as yet very small, and the refining was not good.

It becoming generally known, however, that oil in paying quantities was to be found in Echigo, an oil company was formed in Tokyo in the 5th year of Meiji (1872) for the purpose of opening up the Echigo fields. This company was composed of interested parties from Echigo, Shinano, Uzen and Tōtōmi. Much money was put into prospecting and well-digging; but, the results not equalling the expectations, the company was dissolved after eight years' existence (1880).

In the same year with the formation of this company the Japanese Government engaged the services of Dr. Benjamin S. Lyman of the United States, for the purpose of examining and surveying the Hokkaido coal fields. After completing this survey Dr. Lyman went, in 1876, to Western Japan, surveying and mapping the four oil-producing Provinces of Uzen, Echigo, Shinano and Tōtōmi, indicating their various oil veins. This was the first survey of the kind ever undertaken in Japan.

As the abundance of oil in Echigo became more widely known, proposals came from oil companies in the United States to rent these fields for the purpose of opening and working them. Good offers were made. These offers were rejected, but the fact of their having been made, spurred on the Japanese to more steady endeavors to discover and utilize their hidden wealth.

A large company was formed with substantial capital. Digging and refining were begun with the hope and with the avowed purpose of eventually driving foreign oil from the market by the abundance and excellence and cheapness of this home product. After three years of effort, the originator of this company went to America, spending a year of time and much money in endeavoring to learn the best processes of digging and refining; but soon after returning with his newly acquired knowledge he gave up the whole business.

In Meiji 19, (1886) the famous works at Amaze (Izumozaki) were begun by the "Nihon Seki-yū Kwai-sha." Here for the first time in Japan was practiced the novel method of digging under the sea for oil (1888); and here also for the first time boring was done by machinery, brought from the United States in 1890. This company has become doubtless the most prosperous in the country.

Of the very beginnings of oil discovery in the Nagaoka region, there are nearly as many varying accounts as there are people who pretend to know the facts.

According to one account the very first discovery was made by a Chinaman, one Omi Seishi, in the 8th year of Meiji (1875). After digging a well for about 90 feet in the mountains near Urase-mura he made his discovery. But his capital becoming exhausted before oil appeared in paying quantity, and losing his hope and faith in great success, he abandoned the undertaking. This story formerly had some credit attached to it, but it is noticeable now that the only part of the story which carries much weight is that relating to the Chinaman's retreat! However, the account gives something of a historical reality to that well by going on to say that the well afterwards came into possession of a man living in the neighboring village of Fuzawa, who obtained from it, by a rude sort of refining, enough oil for his own family use, but not enough to put upon the market.

For the next ten years attempts were made from time to time to discover the hidden treasure, and some pathetic as well as amusing stories are told of the privations and attempts at secrecy with which the would-be discoverers labored.

One poor country priest, familiarly known as "O Tera-Sama", who was something of an adventurer and a reputed prophet, also greatly interested himself in the petroleum problem. He prophesied freely of the wealth which the mountains held in store for those who would seek it. His stories and prophecies proved a valuable means of *hōben*. For a time he enjoyed considerable popularity. His desire was to organize a company and to proceed to divert a stream of the hidden wealth in his own direction; but a lack of complete faith in his own prophecies, coupled with the knowledge that failure meant the loss of his

hōben, led him, in an evil hour, to leave the path of faith and to try to walk by sight. In a lonely part of the mountains he secretly began to dig with his own hands. Either emboldened by a prospect of success, or driven to desperation by opposite reasons, he ventured upon a loan of 3,000 yen from his trustful friends. All this sum was exhausted before he "struck oil"; then with his creditors urgent, his money gone, his prophesied wealth not yet come, and, most of all, his *hōben* lost, he was forced to take flight. For some time thereafter the petroleum problem was left untouched.

After a few years of exile, however, "O Tera-sama" returned, and some persons credit him with having been influential, in the formation, in Meiji 20 (1887), of the "Hoku-etsu Kaisha". However that may be, this company did come into existence at that time, and it was the first company to apply to the Government for permission to dig for oil at Urase. This was the real beginning of the present extensive oil industry at the three neighboring places of Urase, Hire and Katsubō. A number of unfortunate and discouraging attempts were at last crowned with success. In the early part of Meiji 22 (1889) a well was opened which produced oil in abundance. The people of Nagaoka were thus put into an excellent frame of mind for celebrating the promulgation of the National Constitution which followed immediately (Feb. 11th, '89). The Constitution meant a new era of life and prosperity for the nation; and the people of Nagaoka believed that this first successful oil well meant for them a new era of local prosperity such as, since the devastating war of the Restoration, they had been looking for in vain.

This one success soon bore legitimate fruit in the rapid formation of other companies. Within three years between 200 and 300 organizations were in existence. Every *tsubo* of available land in the oil region was taken up; mountains, valleys and rivers were all requisi-

tioned for experimental digging; the local offices were thronged with eager investors, and hundreds of men and women were travelling the streets peddling the stock coupons of as many different companies that they might supply the popular demand; men left their ordinary places of employment to embark upon the wild sea of speculation; the people of five counties went crazy over stocks and margins, over dreams of individual wealth, and visions of prosperity restored to their native towns and cities.

II.—OIL-WELL DIGGING AND BORING.

At present oil is successfully produced in three places in the Nagaoka region. These are, in the order of their relative distance from Nagaoka city, as well as in the order of their times of discovery, Urase, Hire and Katsubō. These three places lie comparatively near together, situated in as many small valleys of the range of mountains to the east of the city, locally known as Higashi-yama.

1.—Urase, about six miles N. E. from Nagaoka, is a country village of 400 houses in the midst of a farming community, and just at the foot of the mountains. To this point *kuruma* can go, but the road is indescribably bad and dirty, rendered so by the constant passage of rough carts used in transporting the crude oil from the wells to the refineries at Nagaoka.

Passing through this village, and following a steep and rocky road for two miles up through a very pretty little gorge-like valley, one comes upon an animated scene. There 200 oil-wells are clustered together near the apex of the valley as it narrows to the mountain. The wells there are more numerous than at any other place, though the daily output is in proportion much the smallest of all. In this valley oil was first found; there it can be obtained with the least digging; consequently at the least expense. These facts doubtless explain the multiplication

of wells by small companies with limited capital. But even there none of the wells are very shallow, though the deepest is but 90 *ken* (540 ft.)

Until this year all digging has been done by hand. Recently, however, machinery has been procured from the United States. Whether or not deeper boring will produce more oil, is a question yet to be answered. At the present rate of production few companies are willing to venture the 10,000 yen necessary for setting up boring machinery. Only one company so far has made the venture, and results are awaited with great interest. The largest well at present produces but 10 barrels (*koku*) daily. This is one-seventh of the whole daily output at Urase. It is evident that the supply of oil from these shallower wells is not satisfying expectations. What was the original and once the most prosperous company of the place is now laboring under difficulties.

2. Hire.—Separated from Urase by a thin, abrupt branch of the mountains, and reached by a mile's walk to the N. E., is the little pocket-like valley in which are huddled together the 14 wells of Hire, which were begun in the same year as those at Urase, but somewhat later. While the Hire wells are many fewer in number than

ose of Urase the daily product is nearly twice as great, being from 120 to 130 *koku*. Of this amount one well produces 15 *koku*. Here also all digging has been done by hand, and though the site is on about the same level with Urase, the wells are deeper. To facilitate transportation the hill between these two places has been tunnelled.

8. Katsubō.—From here a pretty walk and climb across the mountains to the north for two or three miles by a very good footpath, brings one to the most newly opened and most productive wells of all, those of Katsubō. These wells are also at the head of a valley, somewhat broader than the other valleys but still very con-

fined. Here about 70 wells are now in operation, with a daily output of 200 *koku*, the largest yield from a single well being 40 *koku*.

The first well at Katsubō was opened on June 26th, 1893, which fact has a rather sad memorial. A tall wooden shaft has been erected on the spot to the memory of one of the workmen who was killed in the well by the explosion which accompanied the opening of the oil vein. The man's body was buried past recovery by the inrushing sand from below.

Until the spring of this year, here as elsewhere, the digging has all been done by laborious hand process. Two companies, however, have recently set up machinery and are prepared to make experiments in deep boring. The wells here are about 110 *ken* (660 ft.) deep. The cost of digging a well is about 1,200 yen, the average depth being about one *ken* per day, work going on day and night. The first well bored by machinery has yet to be opened. Comparisons of time and cost consequently cannot yet be made; but there will doubtless be a saving by machine-boring of at least one half the time taken by hand digging. The character of the soil may make a much greater difference.

From Dr. Lyman's survey it appears that oil is usually found in rocky places. In Echigo the oil is found generally in the vicinity of hot springs, and in volcanic soil formation. The Higashi-yama of the Nagaoka vicinity are doubtless of volcanic origin, but the soil which is met with in the digging there is generally so soft and crumbling that even the digging of fairly deep wells by hand is not a serious undertaking so far as mere manual labor is concerned.

One feature of the oil industry which is rather peculiar to Katsubō is a sort of combination (*Kyōdō*) in which a company sells to other parties the right of digging one or more wells in specified places upon its domain.

The largest company here recently realized the sum of 20,000 yen from the sale of twenty such rights on a very limited area of its possessions.

While many profitable wells have been opened, all well digging has not been successful, as a walk through these hills shows. On every hand abandoned wells are seen, still uncovered; some of them dangerously near the numerous narrow paths which cross these valleys. These are the graves wherein lie buried the cherished hopes and the hard-earned savings of many poor men and women who could ill afford to stake their all upon the hazardous ventures.

III. TRANSPORTATION OF CRUDE OIL TO THE REFINERIES.

As the well digging is done almost entirely by hand, so also is the pumping of the oil and its transportation to the refineries at Nagaoka. Some machine pumps have been set up and have been used more or less, but at present for one reason and another they are all idle, and the slower process of the hand pulley has been resumed. Until the spring of this year the crude oil as it was drawn from the wells was dipped into kegs (*taru*), holding about eight gallons, or one fifth ($\frac{1}{5}$) of a barrel (*koku*), and carried on the backs of men and women. Some of the oil was thus carried all the way to Nagaoka (nearly ten miles from the farthest wells); some of it was carried to the foot of the mountain, whence it was taken on carts to the refineries. Even now this is the mode of transport from the Urase and Hire wells. Recently however (Dec. '94) an iron pipe company was formed, and pipes were laid from the Katsubo wells to the foot of the mountain, about two miles distant. There the various companies jointly have a station. At specified times during the day the oil which has accumulated in reservoirs above is conveyed into the respective tanks below, to be transported thence on the backs of men and women.

The cost of carrying one *taru* to the refinery is about 15 or 16 *sen*. As the weight of one full *taru* is about 90 pounds or more, it is considered an ordinary load. Generally but a single trip is made by the carriers in a day. A strong man, however, will shoulder two *taru* at a time, and a few of the carriers will make second trips.

For a wagon the ordinary load seems to be four *taru* for two men pullers and two *taru* for two women; but here again the exceptionally strong pullers will put on an extra *taru* or two.

This spring a 2-inch pipe line was laid all the way from the Urase wells to the refineries; but the workmen of the transportation department fearing that their daily earnings were being taken away thereby, tore up the pipes at several places during night time and rendered them useless.

At present a larger conduit is being laid from the Katsubo wells. It is hoped that the former difficulty may be overcome, and that a much larger output may be obtained. In saying that the daily output at Katsubō is 200 *roku*, the meaning is that this is the limit of their present facilities for drawing the oil from the wells and carrying it to the refineries, not that this amount exhausts the possible daily product of the wells. The possible product is not yet known.

The number of workmen employed in transportation of the oil varies with the season. Large numbers of the neighboring farmers take up this employment when not otherwise busy, returning to their farms as necessity demands. On the average, however, about 2,500 farmers are thus daily employed.

Just how much capital has been invested in the various wells it is difficult to ascertain with accuracy. Calculation, however, points to a probable total of half a million *yen* in the three places—Urase 300,000, Hira

50,000, and Katsubō 150,000. In general this amount and this proportionate assignment of it may be accepted as not far from correct.

IV. REFINING AND SHIPPING.

At the northern extremity of Nagaoka city is an island called Nakajima, a mile or more in length, formed by a channel of the Shinano River cutting in through the city and returning to the river just at the head of steamboat navigation. Previous to 1889 the lower half of this island was but little under cultivation and was of small practical value. Its position, however, with a good water-front and excellent shipping facilities, admirably fitted it for the oil-refinery purposes to which it has since been devoted.

Heretofore whatever oil had been obtained from Higashi-yama had been taken principally to Amaze for refining,—a distance of 25 miles. But in 1886 the *Hokuetsu Seki-yū Kaisha* was formed. The first refinery was established by this company at Nakajima in 1887. This was the beginning of the transformation which that island has since undergone. One refinery followed another in quick succession, and the black columns of smoke that arose from the many tall chimneys and at times overhung Nagaoka like a cloud, threatened to transform the once rather unusually clean city into a place like the oldtime American Pittsburg. Gradually, however, the smoke nuisance was done away with, and now the thirty chimneys do their work in harmless cleanliness.

For a long time before this beginning of activity at Nakajima, however, there had been attempts in Nagaoka city and vicinity at refining the oil which was produced in small quantities from the mountains across the river—Nishi-yama

—between Nagaoka and Kashiwazaki. The later activity was really the resultant development of operations begun as far back as the 2nd year of Meiji (1869). At that time one Wakizaka Hachigoro set up a small refining establishment and obtained fairly good results, using a copper cauldron of his own make. His cauldron had a capacity of but 4 *to*. This was the first real refinery established in Echigo, if not the first in Japan.

About four years later a somewhat larger refinery was opened at the upper end of Nakajima, which also was operated for refining the Nishi-yama oil, the most of which came from Myōji, a place that still produces oil in considerable quantity. This was the first enterprise that proved profitable.

At present the refining of the oil is done according to the best modern methods, in cauldrons of from 15 to 60 *koku* capacity.

Of the thirty refineries now in Nakajima, only three are refining daily 50 *koku* or more of the crude oil. The product of the others ranges generally from 15 to 30 *koku*.

One of the largest establishments, the Dentō-Kaisha, is interesting because of its attempt to do all its work by electricity. It has not yet succeeded in this attempt. By ordinary processes and machinery, however, it is said to have at present the greatest daily output of all.

The quality of the refined oil is very good. It is inferior however to that produced at Amaze. But both in quality and in quantity it must be much advanced before the often expressed hope of driving foreign oil from the country,—Japan herself becoming the exporter—can be realized. Whether or not this hope can ever be realized is an open question. There is no doubt, however, that in both amount and in excellence a constant gain is being made in the oil product of Japan.

The quality of the crude oil can be seen by representing the crude oil with 100, as a total. Of this total the component parts will be found in a general way to be as follows:—

Ki-hatsu yū	(Petroleum naphtha ?)	10 parts.
Tō-yū	(Lamp oil)	50 "
Chō-yū	(Heavy oil)	10 "
Mura (ムラ)	(Sludge)	15 "
"Pitch" (ビツヂ)	(Asphaltic Residuum)	15 "

Total.....100 parts.

From the above analysis it appears that 50% of the crude oil becomes usable as lamp oil, while 15% is practically a useless residuum. Between these extremes lies a thick substance, one fourth of the whole mass, which, by further refining, yields 10 % of lubricating and other oils. The remaining 15% of sludge (*mura*) was at first generally thrown away, thus making the total of refuse 30 %. Recently, however, a contrivance has been perfected by which this *mura* can be used for fuel in running steam-engines. The *mura* has come to command so good a price that as much as 25 % of the residuum is sold as *mura*, and the manufacture of the *chō-yū* or heavy oils has ceased almost entirely. This *mura* is now used instead of coal on at least two steam-boats plying between Niigata and Nagaoka. It is used also for running all the boring and other machinery at the well-diggings. It is much cheaper than wood or coal, and the flame being blown under the length of the boiler by a strong jet of steam, it becomes practically smokeless.

The refined product is loaded into small boats which lie conveniently near the factories, and sent down the river to Niigata, whence it finds a market all over Japan, the largest shipments being made to Ōsaka and

Kobe. Formerly a considerable quantity was sent to Hokkaidô, but at present the rival factories at Amaze monopolize that trade.

Last year the total output from the Nakajima refineries was 30,000 boxes of 2 *to* each, representing a total of 12,000 *koku* of the crude oil, or about 40 *koku* per day.

The output for this year, however, promises to be much larger, as the present daily product from all the refineries is about 1,000 boxes, or an equivalent of 400 *koku* of crude oil.

This is a small amount when compared with the several millions of barrels produced from the Pennsylvania oil wells each year; but while these fields can never hope to rival in productiveness the fields of America, it must be borne in mind that this industry is yet in its infancy. With new appliances for boring, pumping and transporting, a remarkable increase in the daily output from the wells and consequently from the refineries, may be looked for.

V. NAGAOKA CITY AND ITS PROSPECTS.

Nagaoka is geographically the "hub" of Echigo. Lying on the right bank of the Shinano River, at the head of steamboat navigation, it is surrounded by a broad and fertile valley, with mountains approaching comparatively near at the east.

With its immediate suburbs it has a population of 30,000 or more. In feudal days it ranked next to Takata, being the second largest daimiate of the Province with an original rating of 74,000 *koku* of rice.

This rating, however, proved to be only one-fourth of the actual rice yield, and the unexpected productiveness of the land brought with it unexpected wealth which proved in the end far from a blessing; it made possible a more ample provision for war. Hence arose a most stubborn

resistance to the Imperial troops at the time of the Restoration, bringing about finally such a devastation of the city that future recovery seemed well-nigh impossible.

There has always been preserved in the city, however, an admirable *esprit du corps*. All classes of the people have seemed to hold it as a part of their creed that their chief object of existence is to bring back once more, as far as possible, the glory and prosperity of the old days.

A Lower Middle School (the first private school established in the Province), an industrial school, a large hospital, a very prosperous bank, and other institutions all established by private enterprise, testify to the wide-awake activity and sympathy of the people.

The opening of the oil fields has furnished just the opportunity for exercising fully the energy which was lying partially dormant for lack of some such stimulus. With the greatest enthusiasm the whole community entered upon the new enterprise; the long-delayed signs of returning prosperity then began and although the beginning was only a few years ago, it would now be difficult to find anywhere in the country a city of equal size where there is so much activity and progress, and where the problem of the poor has been so completely solved. It is a common saying there that no unemployed can be found in the city; and pretty close observation has proved the words to be practically true.

Capitalists have found paying investments for their money. The various offices in the city, at the wells and at the refineries have furnished employment for hundreds of young men who were just ready to go away and devote their energies to other localities. Any man, woman or child who is able to shoulder a keg of oil or help push a cart from the wells to the refineries is assured a living.

In April, 1894, a disastrous conflagration, starting from the temple sacred to the god of Protection against Fire (Hi-busegi no Kami), swept away with great loss seven-tenths of the city proper. A few years previous this would have been a most disheartening disaster; but it is said that while the flames were still raging, men were on their way to Niigata to engage lumber and carpenters for the speediest possible restoration of their homes. Before the snow began to fly again, the city had risen from its ashes, having larger houses and wider streets than formerly, and with an air of prosperity that more fitly reflected the public spirit than the old buildings ever could have done. There is no department but feels the pulse of the new life flowing through the city. Real estate is advancing, new buildings are rising, the city is spreading in every direction.

The Middle School, which up to last year never registered more than 150 students at any one time, has now an attendance of 250. The city schools of lower grade also have all felt the general impulse.

The want which is most keenly felt at the present time is that of railroad facilities. After long delay a company has been chartered for the construction of a line from Naoetsu to Niigata, which shall pass through Nagaoka. The completion of this road is awaited with great expectation. Not only will it furnish to this whole Province that easy access, which has been denied it so long, to the capital and to the outside world, but in an especial manner will it prove a great factor in augmenting the prosperity of Nagaoka, by helping to develop that material wealth which Nature has supplied so generously and so conveniently.

Sketch of Pacific Ocean Basin, N. showing 1000 fathom line, and mountain barrier.



Section at about 55 degrees N. lat.

THE JAPANESE LANDSCAPE.

[Read December 11, 1895.]

BY CLAY MACCAULEY, A.M.

The scenery of Japan is unique. Like other scenery it exhibits the effects of the working of nature-forces in the earth's surface, such as heights, depths, slopes and plains; it presents a wide interspersion of forests, prairies, rivers, lakes, sea-shore and inland plateaus; it shows too like most other landscapes, the effects of human presence in agriculture, mechanical industry, domestic life, and in varied enterprise undertaken on behalf of commerce and general social welfare. But, except in these universal features, the likeness of landscape in Japan to scenery in other lands for the main part disappears. Japanese scenery has a character distinctively its own. In its myriad phases, displayed over a large range of territory extending from almost the arctic to the tropic zone, from sea-level to mountain peak, and during a year of extremes of seasonal change, there are qualities common almost throughout and distinctive of nearly the whole. There is, in fact, what may be named the Japanese Landscape. It is my wish to make some contribution, small though it may be, towards a closer acquaintance with, and to a more definite interpretation of, this landscape.

I.

SCIENTIFIC DATA.

In order to clear the way, and to render more intelligible what I may say, I ask you to take with me a little excursion into the domain of science. The Japanese Landscape had its founding in certain happenings in terrestrial history by which Japan became geographically what it is. And the development, or elaboration, of the country's scenery into what now surrounds us has been mainly dependent upon the course of certain natural phenomena which never could have been what they were had not the geologic founding of Japan been just what it was. Physiography is not a very entertaining word, but in physiographic facts the treatment of our theme should begin.

1. *Geologic Founding of Japan.*—To start at a real beginning, therefore, we should recognize the geologic fact, that what is called Japan is part of the edge of the inner rim of an immense depressed and submerged area of the earth's surface,—the largest depression in diameter and in depth of the world's crust. If you will look at a world-map, you will see that there is a barrier zone dividing continents from sea, whose diameter is about one third the circumference of the globe; which, roughly speaking, engirdles the mass of waters named the Pacific and the Antarctic Oceans, and gives shores in part to three, and possibly to four, of the earth's continents. In this fact, merely, there is nothing of extraordinary moment. But there is a peculiarity in the formation of the Great Pacific Basin extraordinary enough in itself to receive special attention; and, besides, it has a bearing upon the study of our subject of the highest importance. Measured absolutely, *i. e.* from real base to height, or from the bottom of the ocean to mountain summits, the rim or edge of this Great Basin, irregular as it is, has comparatively

speaking but little inequality in elevation. Strangely, however, the basin as a whole has been in the course of ages tipped upward towards the east, or, rather, it has been sunken towards the west, so that its waters, taking a natural level, left the rim of the basin eastward raised as a chain of lofty mountains extending all the way from Alaska to Patagonia, with summits nowhere low enough to be submerged; while as another effect of the unequal depression, northward, to the west, and to the south, the ocean rose upon the barrier rim, making it the wonderful succession of islands, large and small, long and short, high and low, that now extends all the way from Aleutia, through Japan, the Philippines, East Australia and New Zealand into the Antarctic region, where adventurous explorers have here and there landed upon what may be either continuing islands or a Polar continent. Consequent upon this extraordinary elevation of the Pacific Basin eastward and its depression westward is the further important fact, that, relatively considered, this ocean's waters lie at no profound depths to the east, while in the sunken west and to the south the sounding line drops into vast abysses; in fact directly off the coast of Japan the line sinks into greater depths, area considered, than have been yet found anywhere else in the world.

Another fact, of noteworthy importance in connection with our subject, is that in the northern half of the Great Basin there is an outer edge or rim. This outer rim now lies far inland in both America and Asia. In America, it consists of the Rocky Mountain Ranges of Alaska, British Columbia and the United States. This outer rim becomes coalescent with the inner edge, the Sierra Nevadas, in the Sierra Madre of Mexico. In Asia, the outer border of the Pacific Basin is the mountain-chains extending from the Siberian Stanovoi along the Manchurian and Chinese Khingan Ranges, through the hills of Siam, meeting the

inner edge of the great depression, partially submerged, in the equatorial archipelagoes. Within these outer and inner rims of the North Pacific Basin lie eastward the highly elevated, arid plateaus of British Columbia and the United States, such as the so-called Salt Lake Desert; in the west corresponding depressed plateaus have become shallow, flooded areas, such as the Behring, Okhotsk, Yellow, China, and Java seas, and low lying plains, such as the Great China Delta.

These are the main facts, so far as our present purpose is concerned, arising from the geologic founding of Japan. This island empire, then, is but part of the broken edge of an enormous area of unequal subsidence, which took place over a third of the earth's surface at some time in terrestrial evolution. This irregular edge became here a group of mountainous islands, washed from the eastward by the deepest waters in the world, and to the west separated from the great Asian continent by troubled seas, whose depths are like those of lagoons when compared with the eastward abysses.

2. *Japan as Part of the Earth's great "Zone of Fracture."*—Another important fact bearing upon our subject is, that this barrier edge or rim of the Pacific Basin dividing ocean depth from continental height is an effect of a crumpling or fracturing of the earth's surface. Professor Arnold Guyot called it the planet's "great zone of fracture." As such, it is a line marking thinness or weakness in the world's enveloping crust. Assuming the earth to be a partially cooled mass of molten matter, we should naturally infer that this line of weakness would be the place where the confined molten mass, if anywhere, would find vent, either under the stress of its own forces or from the pressure of the planet's contracting surface. Whatever may be geologically true, this at least is true, that it is on this rim of the

Pacific Basin nearly all the volcanoes of recent geologic ages have appeared and are now active. There is another line of volcanic activity, modern in a geologic sense, that extends from Iceland to Arabia across Europe. And there are also a few isolated volcanic centres, such as that of the Hawaiian islands and the Azores. But, speaking generally, it may be said that the range of our planet's volcanic energy lies around the borders of the Pacific and the Antarctic Oceans, commanded by numerous splendid cones, like St. Elias to the North, the Antarctic Mt. Erebus, the Mexican Popocatepetl and the "Peerless Mountain," Fuji of Nippon.

3. *Meteorologic Phenomena*.—Farther, meteorologically there are facts true of Japan, and closely related to the object of our theme, that demand attention full as much as the geologic founding and geographic character of the country. As a group of islands, Japan is subjected to the special influences which accompany the presence of surrounding bodies of water. As a succession of mountainous elevations, Japan has a climatic character very different from that which is associated with islands of small elevation, such as those of the West Indian Archipelago. As a group of islands in the temperate zone stretched along and close to the world's largest continental mass, Asia, Japan's meteorologic conditions are very unlike those of the polynesia of the equator, and of the continuing southward stretching island-border of the great Pacific Basin.

To illustrate :—The air of islands is necessarily more or less *moist*. Over the wide plateaus west of the Rocky Mountains rise many mountain-ranges and isolated rock-groups. But no waves except those of dry sand wash the bases of those peaks and ranges, or flow into those island-valleys. Traversing the American Desert one may see nearly everything that this island-empire displays; that is to say, everything except water and the effects of which present water is the source. Landscape is there

in shapes much as are visible throughout Japan, but it is all in barrenness and desolation. There was a time evidently when the deeper plains there were the bottom of a sea, and when the elevations of that desert, on whose borders yet remain the marks of the shores of the ancient waters, were ranges of island-mountains showing in large likeness what we now see here. But, being a group of true islands, Japan receives every wind that blows from over water covered depths. Whatever may be the direction from which the breezes come, they come more or less laden with the ocean's vapors. This fact is common to all the islands in the world, of course, but it is not true, also, that every island in the world is made up almost wholly of lofty ranges and peaks, of deep valleys and ravines. Yet, as you know, Japan is conspicuous among the world's lands as a land of mountains. About three-fourths of Japan's area may proper be called mountainous, and I have heard that even fifteen-sixteenths of the extent of this island-empire rise as hill and height. Now, this extraordinary physical formation has an effect of noticeable importance in connection with the moisture charged winds that blow here. Blow from where it may, the moving air rolls up mountain heights and sinks into deep ravines. Not only, therefore, is the air of this country moistureladen, but the lands of Japan, by reason of the condensing chill of the mountain peaks and valleys, are again and again, with frequent repetition, drenched by precipitated rain or snow. From Chishima to Kyūshiu, Japan is a land of more than abundant—one may say, excessive,—fall of moisture. Moreover, to be remembered with the fact just stated, as of noteworthy importance, is the manner of the doing. As observed before, directly to the east of these islands are the deepest waters of the world; to the west, excepting in a small part of the Japan Sea, are lagoon-like seas, in larger area hardly more than a hundred fathoms deep. Over the eastern abysses flows, near to the coast from the south-west, an ocean current, *Kuro Shin*, bearing with it

the highly heated water of the equator. In summer, the winds over most of the extent of Japan blow from the hot south, and across this heated ocean-stream. In winter, Japan's winds come almost steadily from arctic Siberia across the easily chilled shallows of the Okhotsk and Japan seas. In the early summer, therefore, before the mountain ranges have lost their winter cold, and in the autumn as they are giving off their summer heat, the mountain-cooled south winds deluge the land with their condensing super-absorbed vapors; while in the winter the dry, frigid Siberian blasts sweep but little warmed and but little moistened across the cold western waters, and, excepting for the most part the western shores of the islands, leave Japan's skies clear and the land dry. These islands, consequently, have a climate of summer wet and of comparative winter dryness. In marked contrast are they meteorologically with the opposing American coast, where the relatively small amount of moisture precipitated, falls almost wholly during the months when Japan's skies are clear.

These meteorologic phenomena have an importance of radical moment in their bearing upon our present subject. The geologic founding of Japan gave to this island-empire the beginnings of its unique forms of mountain heights and valleys, sea-shore outline, bays, promontories, inlets, sounds and island-groupings. But, had not the country's meteorology been what it is, these geologic masses would have remained in the barrenness and desolation consequent upon creation by volcano and earthquake alone.

Consider what has followed the specific working of climatic forces. Ages of enormous precipitation, aided by the constant dash of the ocean's waves upon their bases, have *eroded, dissolved and washed down* the jagged walls of rock which in far ancient times must have stood up everywhere precipitous from the depths of the

seas. Probably, too, more or less extensive alternate elevation and depression of the mountain masses occurred, making the constant disintegration, erosion and denudation by the rain and waves more effective. By this means many low-lying alluvial slopes and plains,—large such as the one on which Tōkyō stands, and small such as we see in every mountain valley and in every ocean bay,—came into existence. The most ancient shattered mountain tops thus became more or less smoothed and rounded in outline, and the detritus of the heights was deposited in gently sloping, or level, beds as far as to the sea's shores, and onward under the water, forming many shallow bays there.

Another meteorologic consequence was the production of *rivers, and streams, and lakes* as numerous as there were channels in which water could flow, or depressions in which it might be held. Japan is a land of flowing waters. Rivers many are here, but not of great length, since these islands are narrow and steep, and quickly discharge their descending water into the sea. Lakes many are here, but few of them large, because great areas of deep depression do not exist among Japan's heights. The small hollows soon fill and overflow. Cascades and cataracts innumerable exist here, since the down-flowing waters have many precipitous mountains and hill-heights to leap from. Indeed, nearly all the streams of Japan, excepting those of a few extended plains and as they near the ocean, are only cataracts and torrents. It is characteristic of Japanese water-courses, moreover, that they are often much wider and deeper than the streams which usually flow in them. This fact is consequent upon the unequal distribution of the enormous rainfall peculiar to Japan's seasons. The river channel that may be overflowed in July or September so that hundreds of square miles are covered with floods, may be in November or in March only a wide waste of sand, gravel and boulders,

in the midst of which a narrow, shallow creek ripples seaward. There are river beds in Japan miles wide, in which ordinarily are seen rapid streams whose width may be measured by only hundreds of feet.

A still further meteorologic consequence affecting the object of our theme is the fact, that the excessive down-pour of rain upon the steep mountain-sides and the narrow plains discharges the fallen waters into the ocean *before they have precipitated the organic material they hold in solution*. This fact has had much to do with the presence in the waters of the bordering seas of vast and varied quantities of fish and other forms of marine life. This abounding sea-life has occasioned the existence of one of the most important of Japanese industries. And this industry is attended with spectacular effects of highly entertaining interest.

Again, and of yet farther reaching importance, is the fact that, by reason of Japan's meteorologic character, there is probably no other country in the world where a *more luxuriant vegetation* clothes hill, valley and plain. If there are seeds to grow, Japan's spring and summer rains and heat send them forward to their fullest and most prolific maturity. From south to north, with increasing richness and luxuriance, the Japanese islands are densely covered with verdure wherever the hand of man does not check the abounding vegetation. And, to speak yet more to our purpose, the luxuriant vegetation of Japan is for the most part unlike that of other countries. Travelling, for example, over Central Japan, one sees trees, shrubs and herbage, native to both a far north and a far south, vigorous and abundant, everywhere interspersed. Even in the far north of Japan's main island, bamboo groves wave their graceful, feathered shafts; even to the southernmost verge of Kyūshū, the pine tree commands the scene.

So far then as Nature is the source of the Japanese Landscape, these are facts to which I wish to call especial

attention. Through geologic origin, geographic disposition, and meteorologic development, the scenery of Japan has received a character distinctively its own.

4. *Japan as modified by Man.*—Yet, there is another force that has long been at work in these islands, and may not be ignored in an attempted characterization of Japanese scenery. *Man* has had much to do with giving to the country its unique landscape. In working out for themselves a specialized *social and industrial career*, and in conforming to peculiar *political and religious institutions*, the Japanese have, in the course of many centuries, made a distinct impress upon their physical surroundings.

For example, this people, for reasons we need not now show, have from time immemorial confined themselves for their habitation almost wholly to the sea-shores and the low-lying plains of the country, and have as far as possible neglected the uplands and hills as home and town sites. Moreover, this people have been content from time immemorial to live almost wholly upon the easily obtained and simple food-products of the sea and of the sea-bordering swamp. In answer to their need for cereal foods, they have turned the gently inclined alluvial slopes of their country, almost every where, into rice-bearing morasses, flooded for most of the year from the numberless streams which flow down from the rain-drenched mountains. In their search for animal food, they have covered their bays and the nearer waters of the ocean with fleets, whose vessels have a model and ways of use not found on any other waters. The practical concentration of the nation's labor for food upon the growth of rice and a search for fish has left features of exceptional prominence upon land, and shore, and water. Then further, the monarchical and feudal civil system dominating this people has been from time immemorial instrumental in bringing about noticeable physical results for the dense population. This impress meets the eye at every turn. In some measure

to-day the landscape effects of feudalism have been weakened or removed, but abundant traces are yet visible of the time when hundreds of *daimyōs'* castles, moated and walled, stood isolated upon plains and heights overlooking thick-clustered villages of laboring serfs and their surrounding petty fiefs, all together unique and dominant as elements of Japanese scenery. The great high roads of the country, too, such as the Tokaidō and the Ōshū Kaidō, noticeable from being bordered for hundreds of miles by long arrays of single-streeted towns and villages, these connected by continuous stretches of lofty, evergreen trees, were also in large measure an outcome of the work of the political system peculiar to this people. On these roads, besides a subservient ordinary commercial traffic, was a constantly recurring journeying in recent centuries, of luxury-loving, feudal lords, to and fro between provincial castle and capital *yashiki*, seeking on the way as much as possible their comfort and pleasure. Again, affected by their religious mood and needs, the Japanese people, from a far past, have built on their plains and among their hills scores of thousands of shrines and temples, distinctive for themselves, planting about nearly all these sacred places groves of trees, which in time have become, through a natural luxuriance of growth, splendid masses of verdure, lasting unchanged throughout the years.

But I shall not continue cataloguing the marks made upon landscape here through the work of man. They are many. Those noted will be sufficient for our purpose. I wish, however, to give renewed emphasis before leaving this part of our theme to an observation already made, namely, that throughout nearly all the extent of this country, whether the impress made upon the landscape is that of nature or of man, every extended prospect discloses, *coup d'oeil*, essentially the same features. It is chiefly in this *continuity of characterization* that landscape in Japan may be properly called the Japanese Landscape. A

traveller over the length and breadth of these islands perceives the work of man everywhere as markedly the outcome of one range of motive. Let architecture, for example, be that of castle, of temple or of house, he sees it not only as unlike its kind in any other land, but everywhere as having had one model for each of these structures—that is, in all that is of characterizing importance. From Yezo to Kyūshiu, wherever feudal fortress, shrine, or dwelling place has been erected, each building usually is evidently a practical counterpart of the others. In agriculture, too, one economic system has disposed of the land after one plan, making all cultivated districts present the same class of division lines, grouping of tilled areas, and arrangement of shrubbery and grove. Nature and man have given to Japan a peculiar unity, or individualization. I know no other land measuring more than a thousand miles of latitude, of which this can be said with so much reason. In this land of contrasts with other lands one may travel from the Hokkaidō to Kyūshiu, and, to speak broadly of his environment, may find that though the stars in his sky change, the scene around him remains the same.

II.

ARTISTIC CHARACTERIZATION.

But what, more definitely, is this unique landscape? we may now ask; what shall be its specific qualification?

1. *Variety*.—For one thing, we may say by way of beginning characterization, the Japanese Landscape is remarkable as showing *variety*, or *diversity*, throughout. The same throughout in virtue of a common order of qualities, the scenery of this country is yet varied everywhere with a diverse display of the many unlike elements of which it is composed. The result could not be otherwise. Japan is in foundation, as we know, the broken, jagged crest of

the greatest geologic fault on the earth's surface. In its beginnings, the country was crushed and tossed into chaotic masses by volcanic outbursts and primeval earthquakes, the rocky chaos becoming thousands of precipitous peaks and chasms. Further, these myriad and disordered masses of height and depth were eroded, denuded, transformed, modified into a yet more manifold diversity of shapes by ages-long, excessive downpours from the skies; and further, a most luxuriant vegetation, indigenous and imported, growing wild and disposed of by man in later ages, gave a yet more complex character to the diverse whole. In Japan there is nowhere any monotony of view excepting, so to say, the monotony arising from an omnipresent repetition of a variety essentially of the same order. Travel where one may, and when one may, in this land, one is never wholly out of sight of mountain and sea-shore, hill and dale, stream and plain. One almost always has before him cloud-capped peak and horizon-bounding ocean, with countless shapes and things of nature lying between sea-beach and mountain-top. Were it not that the Japanese landscape is a *veiled* landscape, that is, a landscape usually softened, and, in the far distances, dimmed, and often obscured by the haze consequent upon the excess of moisture held in suspension in the atmosphere, the spectator's eye would hardly ever fail to meet in panoramic view all the elements of which the earth's scenery is composed. Desert wastes like those of the African Sahara, or the American Mohave,—these alone filling the vision,—are of course nowhere disclosed. Horizon-bound plains like the steppes of Russia, or the pathless morasses of Siberia are, necessarily, not to be met with. Nor are unbroken jungle-forests, such as those of mid-Africa, or of the Amazon valley, found among Japan's scenes. Always diversified, never monopolized by one or few objects, and never a monotone of forms or associations, is the Japanese Landscape.

2. *Vivacity and Serenity*.—Closely connected with the first distinctive characteristic of the scenery of this country, are qualities, apparent everywhere, which may be figured as *vivacity* or *cheerfulness*, and *serenity*. Landscape here under normal conditions is in no way gloomy or violent. There is fantastic, even capricious, outline and mass in some of the mountain-ranges,—at times these in excess. There is felt not seldom an impression tending to evoke a sense of sublimity, especially before some near views, say under lofty cliffs which plunge sheer into the ocean depths at the heads of promontories, or before some of the walls which tower abruptly from the recesses of mountain-fastnesses as parts of peaks that have not yet lost the marks of the volcanic and seismic forces which were active in their shaping. But, in characterising Japanese scenery as such, one would err, I think, in ascribing to it grandeur or solemnity; that which is awe-inspiring or that which evokes the emotion of the sublime. The awful crags of the everlasting snow-clad Alps, or the sublime domes of the Himalayas, have not their like even among Japan's mightiest mountains, the ranges of Hida. The landscape of these islands is far more appropriately distinguished as cheerful and serene, as bright and tranquil, as exhilarating and peaceful.

I shall never forget my first sight of Japan. It was in the early morning. Our ship had entered the lower Yedo Bay. The sun was rising. On just such a morning, years before I had entered the Gibraltar Straits. At both times my eyes first beheld fantastically formed mountains. But what a contrast between the two scenes, in their disclosure! The brilliant sunlight in Japan made the waters of the bay look like chased and beaten gold; a dazzling, exhilarating reflection from myriad rippling wavelets flashed before the sight, and not far away the crenellated peaks of Nokogiriyama, radiant with the sun's rays, arose from the water's edge, bordering the eastern horizon with a long line of

towers among whose gilded embrasures the sun-light flashed. That was a scene before which every part of feeling was mastered by a sense of glad elevation. Not so was it in the Gibraltar Straits. The rising sun was there, the rippling water, the not-distant shore, and the shore-bounding line of the broken, serrated peaks of the African mountains. But quiet as was the view it was not one of cheer. The mountains from summits to base were illumined by the rising sun's rays, but their whole aspect was dreary. The rippling water, even, did not relieve much the sombreness of those tawny, barren walls. Their reflected light was that of copper, rather than of gold. They were an arid waste. They sent out no gladdening invitation to the traveler from over the wide ocean. The shores of Japan, however, clad in their perennial verdure, greeted us with a cheery welcome. The shores in every direction were bright, and were astir with life. Villages nestled in the bays; boats danced over the waters. And there, for the first time, I saw that one among the most effective elements of landscape, or rather seascape, in Japan, an outgoing fishing-fleet, a product of the industry which is made possible in Japan by the abounding marine life crowding along its stream-laced shores. All like pleasing vivacity was absent from the barren shores of the north-west Marocco coast.

What I illustrate by this recollection of my first sight of Japan, is characteristically true of the whole of Japan, as far as I know the country. The Myōgi mountain range, for instance, Titanic chaos of rock though it be, is neither gloomy nor dreary. It is rather fantastic, or grotesque. And remember, that it is clothed with emerald-tinted verdure, garlanded with vines, and enlivened by flowing brooks and cascades. Its precipices, even, are bright with leaf and flower. Moreover, even the few desolate spots of Japan, such as the Ōjigoku of Hakone, are set in masses of ever-living green. There is the sombre expanse of rock-lava which

Asama-yama poured over its northern slopes a hundred years ago; that is now rimmed at its very edge with a luxuriant, never-failing growth of tree, of shrub, and of flower and grass. Also there is its weird companion-flow of mud and stone, which left many flat, cheerless miles of scene between Asama-yama's base and the idyllic Roku-ri-hara to the north-east. That is to-day fast taking on an enlivening array of vegetation. Everywhere in this favored land, a prodigal nature hastens to lavish bright verdure upon whatever waste places may perchance be made by new outbursts of the devastating primeval forces that gave Japan being.

8. *Picturesqueness*.—A third distinctive feature of the Japanese Landscape is its *picturesqueness*. I do not find scenery in this country common-place or prosaic anywhere. It is a treasure-land for artists. The variety and cheerfulness which it discloses from sea-beach to mountain-peak are so connected with picture-like groupings of hill and dale, level and height, grove and field, stream and upland, that the artistic sense may unceasingly be gratified. Let the landscape be the work of nature alone, or of man and nature, its picture effects are inexhaustible. Italy is a land for the artistic eye; so is the American New England; and, as far as the work of man is concerned, Egypt and India are full of objects to please the picture-loving sight. But, in what both nature and man may do to make a land picturesque, no part of the world, so far as I have seen the world, surpasses that which is displayed in Japan. I need not repeat what I have said of the opulent, almost all-inclusive variedness and vivacity of the scenery here. Remembering that, we need but recall further, for one thing, the unique effects of the religious life of this people, shown in their temple architecture, its form and color, and in the temple and shrine-settings, the evergreen groves of cryptomeria, pine, live oak and laurel. Then we need but recollect the

unique picture-effects in Japanese scenery, made by the people in carrying on their peculiar industries. Think of their free, fenceless fields, and the irregular but graceful lines which give boundaries to their miniature areas of cultivated land ! Remember too, the farm houses and their enclosures of dense, evergreen hedges, and their bamboo groves, producing rural scenes full as interesting as are made by the English cottage, or the German peasant-home, and, from a Western point of view, even more available for artistic use ! Recall also the sea-shore ! Even in Normandy, in England, or in Sicily, there is nowhere beach scenery so attractive, as along the coasts of Sagami, Suruga and many other Japanese bays, with fantastic sampans and junks lying high on the black and yellow sands, or, seen off shore, bounding over the blue waters under their square brown or yellow sails laced and crinkled from top to bottom hanging athwart the curving decks from low masts. But I need not extend these reminders of the elements of Japan's picturesqueness of scenery. They abound on every hand, from the petty paddy-field glinting in the angle of a grass- or tree-clad dell, to the panoramic prospects of such marvels of picturesque scenery as enrapture one on the ridge of the Myōjin-ga-take on the way from Miyanoshiba to the great cryptomeria grove of the temple of Saijōji.

4. *Beauty*.—Our theme at this point opens into many paths ; many more than we can now take. I must therefore hasten to bring these characterizations to a close. I offer, therefore, by way of a comprehensive qualification of the object of our theme, my judgment that there is not in any other country, landscape which, considered all in all, is more a thing of beauty than that of Japan. *Beauty* is the quality which, more than any other, includes what I believe is distinctive of the scenery of these islands. I use the term beautiful in its widest sense, as expressing the sum of those qualities which please the eye ;—variety, vivacity,

picturesqueness, grace and their like. There is much that one sees in the Japanese Landscape that excites admiration; a good deal that at times arouses wonder, and in some measure awe, but there is little in any measure, and there is nothing on a large scale, that gives rise to *ennui*, dislike, depression, or fear. There is, one may say, nothing in the landscape, as such, that repels, or does violence to, the æsthetic sense. Even waste hill-sides and mountain-tops, such as one sees between Ōsaka and Kōbe, are so much the exception in an otherwise omnipresent luxuriance of verdure, that the eye is rather surprised than repelled by the rare contrast thus made. But even there the outlines of those clay and sand-hills flow off in gentle undulations, and—specific to our purpose,—are backed by lofty, evergreen mountains, while in the foreground rise verdant fields and picturesquely clustered groves of trees. Italy is a land of beautiful sea shore; so is the Sierra-bound eastern coast of Spain; but neither the Mediterranean bounds of Italy, or Spain, busy the eye or cheer the mood like the ever-changing, and always novel, in-and-out curving coast of Eastern Japan, especially the everywhere inviting and elusive borders of that shallow sound, the Inland Sea, which pass beyond green islets and islands almost numberless, and disappear inland among verdant headlands jutting out from close-lying mountain-chains, none of which shows treeless-slopes and desert-summits, like those rising along the Mediterranean coasts.

I have stood upon the promontory of Taormina in Sicily, and have gazed for hours at the scene which has been called, in an artistic sense, the finest and the most beautiful in Europe. So far as panoramic effect is considered, it certainly would be difficult to look upon a view in which more of beauty, grand and lovely, is disclosed than there. One is engirdled there by sea and land. Such sea and such land! To the south and east extend to the opaline horizon the sapphire and chrysoprase deeps of the Mediter-

raucan; directly to the south-west rises to a height of more than a thousand feet a wall of rough cliffs,—cut off in the near distance by almost sheer precipices; between cliffs and sea a green-clad valley, sweeping southward from the Taormina plateau, ascends fifteen miles away as Mt. Etna. The mountain is drawn to a snow-clad summit eleven thousand feet up in the air, and from that height the volcano's silvery vapor spreads into the clear azure of the sky. North-east and north, the blue sea is bounded by the gray Calabrian mountains; the narrow Messina straits divides the mountains from the Sicilian hills. But beautiful as is the Taormina panorama, it does not surpass,—in some respects, indeed, it does not equal under like weather conditions,—its counterpart in the scenery of Japan. I speak of the panorama disclosed from above the temple of Tesshūji, a short distance off the road to the first burial place of Ieyasu, at Kunōzan. There, as at Taormina, one stands upon a height, and east and south stretches a wide expanse of water, not so rich in its color as the Mediterranean, but, under a fair sky, indescribably exquisite from the greens and azures covering its depths. Between the spectator and the sea, however, a wide expanse of rice fields, alight with the vivid emerald of the growing plants, fills the scene. At the sea-shore, instead of the little archipelago of black islets and rocks which cluster near the base of the Taormina promontory, there stretches out into the Suruga bay the curving, trident-like pine-clad bank of sand, Mio-no-matsubara, famed in song and art, bent around a bay within the bay, displaying line and color of the utmost grace and purity. Eastward, across the sail-dotted blue of the green bay, instead of such a boundary as the barren, gray Calabrian hills, sweep far southward, densely covered with overgrowing trees, the mighty, yet quietly undulating, mountain-masses of the Izu peninsula. To the north lies the low angle of the valley of the Fujikawa, bordered on the east by softly-flowing

mountain ranges; while north-eastward are spread out the virescent shallows of the surf-edged bay from which rises up, with far more beautiful outline than that of Etna, the great cone of the "Peerless Mountain" Fuji to a height of more than twelve thousand feet. I saw Etna in the early spring-time. Snow-crowned, it rested under a pearl-colored canopy wrought out of the volcano's rising vapor. I have seen clouds over Mt. Fuji simulate Etna's glory. I like most, however, to remember the view I once had of Japan's divine mountain, seeing it, as I saw Etna also, in the early spring-time. Enamelled with spotless snow nearly half down its curving slopes, Fujiyama stood a clear-cut, white-peaked and black-based cone, bared, without trace of cloud, under the infinite depths of the bright blue heavens. Around the globe, I do not think a scene more excellent than this, in grace of line or exquisiteness of color, can be found.

Again, there are lakes, many in the world, famed for loveliness in themselves and from their surroundings. There are some scenes of which these lakes are centers, that may be beyond in charm similarly composed landscapes in this country. Switzerland and Italy are celebrated in poetry and painting for the beauty and grandeur of Lucerne, Maggiore and Como. For the purpose now engaging us, however, comparison is not necessarily required. Beauty is beauty wherever found. Yet, I think that for pure attractiveness and for fascinating delicacy of scene, one need seek for nothing to surpass the north-eastward prospect to be had at middle spring-time from the ruined rampart of the castle grounds at Hikone on Lake Biwa. The elements of this landscape in the immediate foreground, as I recall them, are wide stretches, gracefully outlined, of water and reed-overgrown marshes, these edging brilliantly colored fields golden with flowering millet, and emerald with the young growth of other grains. These fields gradually rise in the near distance towards isolated terraced

and tree-clad hillocks. The hills in turn stand out from lofty mountain-ranges eastward. And, to the north, faintly seen, but with long undulations low across the horizon losing their mass in the far distance, the southernmost summits of the "Alps of Japan," the ranges which culminate in the provinces of Etchū and Hida, snow-covered, bound the fascinating view.

Lakes Chūzenji and Hakone, for scenes composed almost wholly of lake and mountain, have exceptional charm ; the one held deep within forest-bound hills mirroring the grand, rounded crown of Nantaizan, the other resting against grass and tree-clad slopes over which, near by, the matchless cone of Mt. Fuji commands sky and water.

Then for beauty of a high order, for beauty—indeed almost for sublimity—as disclosed among mountains only, he who has stood on the precipice overhanging the great chasm in the south walls of Nantaizan on the way from Nikkō to Chūzenji, or who has been in the mountain-amphitheatre at Minobu overtowered by the sacred Shichimenzan, has been encircled with a view unsurpassable in form, and, in the early spring or autumn, in the highest degree radiant with color. The awe-inspiring grandeur of gloomy, torrent-washed ravines, such as are to be found in the Swiss Alps, or in the chaotic rock-gorges of the Rocky Mountains is absent from these mountain depths, as, indeed, it is absent from nearly all the mountain recesses of Japan. In Japan,—even in the fastnesses of its mountains,—gracious effects, such as gentle, or, at the worst, picturesque, forms, luxuriant vegetation, dashing brooks, leaping cascades, the most varied play of color, and other unforbidding things meet the spectator's sight.

And further, I would ill serve my attempted characterization of the Japanese Landscape should I omit a special word for the procession of flower and leaf-life that moves over the varied scene almost throughout the year. I refer now chiefly to the central and southern parts of the empire.

In mid-winter, even, the landscape stands clothed in a green that, to the eye, is but little less luxuriant than the verdure of summer. Deciduous trees, though many, are comparatively few in this arboreal land. They are abundant enough to set many hill-sides alight with a more vivid green in the spring, and with scarlet and gold in the autumn. But even the fallen leaves of autumn do not lay bare the scene they glorify in their dying. The evergreen pines, cedars, firs and spruces, live-oaks, laurels, camellias, and, on the low lands especially, the bamboo and the manifold shrubbery cared for by man, stay on through the short winters unchanged in color. The rice fields are, for the most part, bared and black, but many other fields are covered with the intense green of young grain sprouts and of like vegetation. Even when snow falls over large districts, there is a heightened beauty of contrasting color and form, arising from the shining out of the abiding foliage from under its thin cover of white, also from the increased display of the shapes of trees and shrubs given by the moulding of the snow to outlines of branch and leaf. Indeed, one of the most fascinating elements of the beauty of Japan's scenery is found in the distinctive revelations of the specific forms of tree, vine, and shrub made by thick-clinging snow. Especially the bamboo, banana and palm,—migrants from the tropics,—when covered by the plastic snow give the eye a much increased pleasure. Then, yet more, should the snow come, as it often does come, during the weeks when the flowering plum,—herald of Japan's annual floral procession,—has put forth its bloom, the landscape, snow-covered, yet mantling from the presence of the lovely plum blossoms, presents a scene than which nothing in nature can be more entrancing. However, I would not forget or undervalue the transporting outburst of the cherry flowers in the early spring. Most of the cherry trees, putting forth their blossoms before they show their leaves, fill many an extent of scene with a rosy hue perfect in

purity and singleness of tone. Wide landscapes, such as that at Yoshino, and, to a less degree, such as that at Arashiyama, are transfigured in the spring by the cherry bloom, and thousands of near views, such as those of the Tōkyō Shiba and Ueno parks, such as one finds along the water courses at Mukōjima and Koganei, and at other public resorts, and in private gardens all over the land, are made for a festal fortnight beautiful beyond description by the witchery of this most captivating among the floral fairies. Quickly following the going of the cherries come the wild azaleas setting the mountain-sides aglow with pink light, transforming such regions as Nikkō and Karuizawa into lands of jubilee for a happy while. These are followed speedily by a host of spendthrift flowers which make of the upland meads gorgeous parterres throughout the summer; and, as these fade away, the maple, chestnut, oak, beech, *ichō* and other trees in countless places, with their transfigured foliage, work but, over hill and valley, brilliant tapestries in green, scarlet, silver and gold fit for dream lands.

I do not recall the succession of Japan's flowers that attends the care of man in myriad gardens and parks,—flowers such as the peonies, wistaria and the azaleas for the spring, the irises and the lotus flowers of the summer and the chrysanthemums of the autumn. These man-cared for flowers, it is true, greatly beautify the home and have a large part in the social life of the Japanese people, but they do not have place in the Japanese Landscape as such.

We shall now leave our theme. But, in leaving it, I wish to associate what I have said with some kindred thought, evoked from other minds by the same object. In so beautiful a land as this, naturally the people who hold it as their home, if at all sensitive with aesthetic endowment, would feel the charm which pervades their surroundings and would give expression to their delight. And so it has

been. The Japanese, as a people, are not only proud and fond of their native land, but they have felt its beauty and they unceasingly sing its praise. To the measure of their ability to express emotion, their pleasure over the scenes in nature surrounding them finds demonstration in their art and literature. It would be difficult to use language embodying deeper rapture or expressing more joyous elation over natural beauty than that having place in their literature. I add to what I have said, therefore, a few renderings of the Japanese appreciation of the landscape scenes around them. I quote from paraphrases of the "Classical Poetry of the Japanese," made by one who has searched deeply this treasury of verse and wrought much from it in fitting form,—I refer to Prof. B. H. Chamberlain, a former president of this society.

Hear, for example, these lines ascribed to the Emperor Jiyomei, of ancient times, celebrating his realm as seen from Mt. Kagu near his Nara home :—

“ Countless are the mountain-chains
 Tow’ring o’er Cipango’s plains ;
 But fairest is Mount Kagu’s peak,
 Whose heav’nward soaring heights I seek
 And gaze on all my realms beneath,—
 Gaze on the land where vapours wreath
 O’er many a cot ; gaze on the sea,
 Where cry the sea-gulls merrily.
 Yes ! ’tis a very pleasant land,
 Fill’d with joy on either hand,
 Sweeter than aught beneath the sky,
 Dear islands of the dragon fly ! ”

In a celebrated lyric drama, entitled "The Robe of Feathers," there is much highly wrought praise of a landscape of which I have already spoken at some length, that of which Mio-no-matsubara forms part. Listen to

these few verses describing the unwillingness, for the moment, of the earth-bound moon-fairy to leave the enrapturing scene :—

"Heaven hath its joys, but there is beauty here.

Blow, blow, ye winds ! that the white cloud-belts driv'n

Around my path may bar my homeward way :

Nor yet would I return to heav'n

But here on Mio's pine-clad shore I'd stray."

Like specific localized tributes abound in this ancient poetry. I cannot now reproduce them. But this picture I would attach to one place to which I have referred :—

"Beauteous is the woody mountain

Of imperial Yoshino ;

Fair and limpid is the fountain,

Dashing to the vale below."

And these verses, among many which have the seasons for their themes, are well worth reading :—

"Spring his gentle beams is flinging

O'er Kasuga's ivy-tangled lea ;

To the hills the mists are clinging,

Takamato's heights are ringing

With the nightingale's first melody."

These lines, having for their motive the crimson, fallen maple leaves of autumn, paint a good picture :—

"E'en when on earth the thund'ring gods held sway,

Was such a sight beheld ? Calm Tatata's flood,

Stain'd as by Chinese art, with hues of blood,

Rolls o'er Yamato's peaceful fields away."

Fujiyama, of course, has often been the theme of poets songs. This very ancient ode to the "Peerless Mountain" well bears repeating :—

"There on the border, where the land of Kai

Doth touch the frontier of Suruga's land,

A beauteous province stretch'd on either hand,

See Fujiyama rear his head on high !

The clouds of heav'n in rev'rent wonder pause,
Nor may the birds those giddy heights assay,
Where melt thy snows amid thy fires away,
Or thy fierce fires lie quench'd beneath thy snows.

What name might fitly tell, what accents sing,
Thine awful, godlike grandeur ? 'Tis thy breast
That holdeth Narusawa's flood at rest,
Thy side whence Fujukawa's waters spring.

Great Fujiyama, low'ring to the sky !
A treasure art thou giv'n to mortal man,
A god-protector watching o'er Japan :—
On thee forever let me feast mine eye !"

But our gatherings from these songs of the ancient
rhapsodists of Japan, telling of the beauty and wonder
of their home-land, must cease. I therefore close my paper
with some verses from a poet of more than a thousand years
ago :—

" Our fathers lov'd to say
That the bright gods with tender care enfold
The fortunes of Japan,
Blessing the land with many an holy spell :
And what they lov'd to tell
We of this later age ourselves do prove ;
For every living man
May feast his eyes on tokens of their love."

ESSAY IN AID
OF A
GRAMMAR AND DICTIONARY
OF THE
LUCHUAN LANGUAGE

BY
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1895.

NOTA BENE.

The following abbreviations are used to denote two works frequently referred to in this Essay:—

"*Aston*," that is, "A Grammar of the Japanese Written Language," by W. G. Aston, M. A., 2nd. edit., 1877.

"*Colloq. Jap. Handbook*," that is, "Handbook of Colloquial Japanese," by B. H. Chamberlain, 2nd edit., 1889.

The literal Japanese translations of Luchuan sentences scattered through the text are often of necessity, not only inelegant, but actually ungrammatical. They serve, however, better than anything else could do to indicate the exact nature of the Luchuan construction.

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THE HISTORY OF

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REIGN OF

CHARLES THE FIRST

OF GREAT BRITAIN

AND OF IRELAND

BY

JOHN BURNET

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ESSAY IN AID OF A GRAMMAR AND DICTIONARY OF THE LUCHUAN LANGUAGE.

[Read before the Asiatic Society of Japan,
12th June, 1895.]

CHAPTER I.—INTRODUCTORY REMARKS.

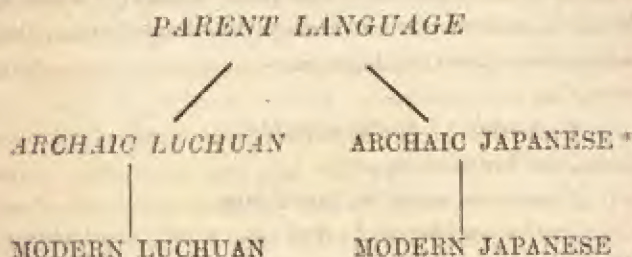
1.—A short vocabulary appended to Captain Basil Hall's "Voyage of Discovery to the West Coast of Corea and the Great Loo-choo Island" gave to the outer world the first sample of Luchuan speech. This was in 1818. But the seed thus sown fell on stony ground, and nothing further has been published on the subject in any European language during the seventy-seven years that have since elapsed. The only more recent work is a Japanese-Luchuan conversation book, entitled "*Okinawa Tai-wa*," published at Naha in 1880 by the prefectural authorities, with a view to aiding Luchuans in the acquisition of the speech of their Japanese masters. Its style, however, is universally condemned as stilted and incorrect. No grammar

of Luchuan has ever been published in any language; neither have the natives—highly civilised though they be—any notion of the existence of such a science as grammar. The present writer was therefore obliged to pursue a somewhat arduous course of study to reach the results here offered, with considerable diffidence, to students of Far-Eastern philology.

2.—A portion of the material was acquired in Luchuan itself, in 1893, from educated natives of Shuri, the capital; the rest from another educated native who happened to be at Tōkyō in 1894–5. As there was complete agreement between this man's speech and that of his countrymen at home whenever a test could be applied, the information derived from him may be considered of equal value to that gathered on the spot. It is alleged, however, that considerable divergence from the standard speech of Shuri exists in the rural districts, more particularly in the wild hill country of Yambara in the north; and not improbably many genuine old Luchuan words, phrases, and grammatical forms still survive there that have fallen into desuetude among the cultured upper classes. A similar remark applies to the island of Kumejima, where standard Luchuan is spoken with certain local variations of pronunciation and vocabulary. The investigation of these must be left to some future traveller with ampler leisure and more strength for "roughing it."

3.—Except possibly by some stray missionary, Luchuan is as little likely to be studied by persons unacquainted with Japanese as is Assyrian by any but professed Hebraists. The following attempt at a grammatical analysis of Luchuan has, therefore, been made chiefly from the comparative point of view, the object being to explain Luchuan and Japanese forms through each other, so far as this can be done in the absence of any remains of a language older than either and the common

parent of both. The scheme of this small language family would seem to arrange itself as follows, the hypothetical members being printed in italics :—



To these should be added the languages, ancient and modern, of Miyako-jima and the other islands between Great Luchu and Formosa. These little-known islands preserved their independence down to the fourteenth century, and their speech is said to diverge as markedly from Luchuan as Luchuan does from Japanese.

4.—The transliteration followed is that now firmly established among foreigners in Japan for romanising Japanese. It is practically identical with the system recommended by the Royal Geographical Society for the transcription of languages not hitherto romanised. For details see Chapter II.

5.—The exact degree of relationship uniting Luchuan and Japanese together is not easy to define. A glance at numerous such pairs of words as

Jap. <i>mono</i>	Luch. "	<i>monu</i>	" thing "
" <i>sake</i>	"	<i>saki</i>	" rice-beer "
" <i>tōri</i>	"	<i>tāri</i>	" way "

might lead one who casually stumbled on them to regard Luchuan as a mere dialect, where the *o*'s are turned into *u*'s, and the *e*'s into *i*'s. To confirm this view, there are

* Eighth century after Christ.

numbers of absolutely identical words; for instance, *sokana*, "food served with rice-beer;" *uta*, "a poem;" *yama*, "a mountain," etc., etc. On the other hand, set before any Japanese, or before any European student of Japanese however eminent, such a dialogue as the following, itself a translation from the Japanese:—

Sāi!

Imenshēbīti! Ww'iri mishēbiri.

Nūsē menshēbī' ga yā?

Namā u nji mishōchi, imenshēbirang.

Ang y'a-mishēbīmi! Ang sē, u kē mishēbidungsā.

Murunjatu ga gushiritōta' ndi unukitī u tabi mishēbiri.

Ū!

Set this, we say, before the most learned Japanese specialist, and he will obtain not even a glimmer of what is meant. Indeed, but for finding it in this place, he might not have guessed that the language of the little dialogue had any connection with Japanese at all. Nor has the passage quoted been studded with difficulties of set purpose:—it is quite simple, ordinary Luchuan.

6.—Careful comparison of the two grammars shows us substantial agreement both in accidence and syntax,—an agreement as complete as that subsisting between Spanish and Italian, together with well-marked differences of detail. The case is the same with the vocabulary. Japanese has apparently remained truer to the hypothetical common ancestor in some points, Luchuan in others,—Luchuan being in several particulars a more faithful representative even of Archaic Japanese itself than modern Japanese is. This is specially noticeable in the conjugation of verbs. On the whole, we shall not be far wrong if we compare the mutual relation of the two languages to that of Spanish and Italian, or perhaps rather of Spanish and French.

7.—As between French and Spanish on the one hand, or French and Italian on the other, so here too we naturally find more or less approximation on the debatable

ground between the two linguistic provinces. The Satsuma dialect resembles Luchuan in certain points, for instance, in the frequent dropping of medial *r*, as *moi* for *mori*, "a wood." This dialect, however, though very hard for a native of Tôkyô to make out, shows entire solidarity with Japanese in character, and scarcely betrays any leaning towards the grammatical peculiarities of the sister tongue to the south. In Tane-ga-shima, the northernmost island of the Luchu group, exceptional historical circumstances have rendered the character of the dialect closely similar, not to that of neighbouring Satsuma, but to ordinary Eastern Japanese.* Amami-Ôshima seems to have been originally tenanted by a Luchuan-speaking population, traces of whose former speech still linger in a few unmistakably Luchuan words, such as *tida*, "the sun." But Japanese political predominance, and constant intercourse during three centuries, have almost japonised the island. Thus the transition forms have practically disappeared, and on landing in Great Luchu we find ourselves confronted by a new species.

8.—Nevertheless, even here Japanese influence has been at work, especially during the last three centuries, and more particularly during the last twenty years. Those political events which have brought Luchu ever more and more into Japan's grasp cannot but have notably affected the speech of the cultivated classes, and through them of the people at large. Nor is this a mere theoretical surmise. Standard Luchuan, as we now have it, constantly exhibits words in pairs,—one nearly or quite Japanese, the other totally different, thus *bappë* and *machiqû* (Jap. *machigai*), "a mistake"; *aikô* and *ai* (Jap. *ari*), "an ant"; *anda* and *abura* (Jap. *abura*), "oil"; *ayû*, *ammû*, and

* This on the authority of Mr. H. Nishiwada, a recent scientific explorer of Tane-ga-shima and Yaku-no-shima, the result of whose researches first appeared in the "Journal of the Tokio Geographical Society" for July-September, 1894.

fafa (Jap. *kaha*), "mother;" *ūdu* and *futung* (Jap. *futon*), "bed-quilt;" *nibu* and *fishaku* (Jap. *kishaku*), "a ladle;" etc., etc.

In such cases, the term unlike Japanese is invariably the one best comprehended by the common people and by children, and is therefore doubtless the proper native word. For this reason is it that some of the most essential words exhibit the widest differences,—the degrees of relationship, for example, and also certain grammatical terminations, whereas modern words (the names for new inventions and modern things generally) have streamed in wholesale, first from Satsuma and more lately from Tōkyō. In process of time, with Japanese taught in every school, and with steam communication to bridge the gulf between two archipelagos once so widely sundered, the native speech will doubtless retire into the background, sink into a patois, and at length become extinct. At the present moment it is still employed universally by all classes; and notwithstanding the endeavour to teach and learn the language of the conquerors, Japanese is understood by few and thoroughly mastered by fewer still. Those who speak it, do so with an accent that reminds one of the Japanese spoken by Koreans. As for the Japanese residents, scarcely any take the trouble to acquire Luchuan:—interpreters, gesticulation, and a scanty stock of "pidjin" are the means of intercourse resorted to.

9.—It may be asked of what nature is the light which Luchuan throws on Japanese. We reply that it is such as, in general, sister languages shed upon each other. Sometimes we get helped towards the derivation of special words. Take Japanese *yane*, "a roof," written 屋根, and apparently composed of *ya*, archaic for "house," and *ne*, "a root." But "house root" would be a name more appropriate to the foundation or to the cellar than to the roof. Accordingly we find that the Luchuan for "roof"

conveys no such unnatural idea, being *yā nu xwī*, literally "top of house," that is, "house-top." Translated literally into Japanese, this would become *ya no ue*; and we conclude the syllable *ue* in *yane* to be most probably a contraction of *no ue*, such contractions being quite in accord with the habits of the language. At other times grammatical forms receive illustration. This is notably the case with the various conjugations of Japanese verbs, which Luchuan analogies prove to be reducible to a single scheme. Not infrequently we meet with interesting ancient words, recorded in the earliest monuments of Japanese literature, but dropped from the popular speech perhaps a whole millenium ago. Such are *ne*, identical with archaic Japanese *noe*, "an earthquake," long since replaced in the northern language by the Chinese synonym *ji-shin*, 地震; *shishi*, "flesh," "meat," replaced in modern Japanese by the Chinese term *niku*, 肉; *uji*, "a housewife," old Japanese *teji*, now disused, etc., etc. Sometimes we are simply warned against an attractive derivation. For instance, Luchuan *kabi*, "paper," shows that the cognate Japanese word *kami* can scarcely be referred to Chinese *kan*, 簡, as had been thought likely by some, paper itself having doubtless been first imported from China together with literary notions in general, so that the adoption of a Chinese word to denote it would not have been in itself improbable.

10.—A comparison of the two languages may occasionally open out wider fields of interest than those hitherto mentioned. For example, does not the sisterly relationship of Japanese and Luchuan prove, once for all, that Japanese is the language of the last invaders of Japan, not—as there might hitherto have been equally good reason to suppose—the language of earlier aboriginal inhabitants of one of the central provinces (Yamato for instance, Japanese being often termed "the language of Yamato"), adopted by

conquerors comparatively few in numbers, as provincial Latin was adopted by the Franks and Normans, Chinese by the Mongols and the Manchus, and similarly in many other instances of which history preserves the record? The case of Japanese must rather resemble that of Anglo-Saxon, which thrust back and has at last nearly effaced the languages of earlier populations. The solidarity between Japanese and Luchuan would otherwise remain inexplicable. Our belief is that legend points true for once in making Jimmu Tennō, the first "earthly Emperor" of Japan, begin his career in the extreme West of the country and thence fight his way eastwards. A glance at the map shows Kyūshū to be the portion of Japan nearest to the mainland of Asia,—Kyūshū, with little Tsushima as a convenient stepping-stone. By this easy route we may imagine the conquering race to have entered the country at a date previous to the third century of the Christian era;—for the geographical and other names mentioned by the Chinese historians of that century have an unmistakably Japanese ring. From Kyūshū the invaders would have pressed forward East and North, exterminating some tribes of aborigines and incorporating others, as legend asserts to have been the case. This process, which, by the eighth century after Christ, carried Japanese colonisation up to about the fortieth parallel of latitude, is still going on; for Yezo is only now beginning to fill up with Japanese, and the aborigines still form a considerable factor in the population. Now is it not intrinsically probable that, while the main body moved north-east in the general direction of the land, a few stragglers, laggards, or weaklings should have wandered south,—driven perhaps by defeat in internecine strife to take refuge in the little archipelago, whose islets stretch like the rungs of a ladder the whole way from the gulf of Kago-shima in southern Kyūshū to what is now known as Great Luchu? History tells us of the arrival of such refugees during the Middle Ages. Why should not the

same thing have occurred at an earlier date? Racial and linguistic affinities would thus find a very simple explanation, while the distance in time and space amply accounts for the existing differences.*

11.—Perhaps an essay on a hitherto unknown language may be expected to indicate, however briefly, what that language contains in the way of written monuments. Overshadowed by two powerful neighbours, Luchu has never developed a literature of its own. Chinese was for centuries the medium of written intercourse among the learned; and since the Japanese conquest in A.D. 1609, the Japanese language has also been studied by many, and the Luchuanans have given proof of considerable talent in the composition of classical Japanese verse. Occasionally the Japanese *Kana* syllabary has been employed to transcribe sentences in the vernacular. There even exist a few brief inscriptions of this kind on stone. But the divergent phonetic structure of the two languages, and more especially the possession by Luchuan of several sounds which Japanese lacks, make the *Kana* an imperfect vehicle of transcription.

12.—The rude ideographs employed on the island of Yonakuni, the most south-westerly of the Luchus, have been illustrated in our paper on "The Luchu Islands and their Inhabitants," printed in Vol. V., Nos. 4, 5, and 6, of the Journal of the Royal Geographical Society, April, May, and June, 1895; and we hope at no distant date to publish fac-similes of the curious tallies called *Shō-chūma*, resorted to in the rural districts of Great Luchu for the

* Part of the argument of this paragraph has been already given in the same words in a paper contributed by the present writer to the "Journal of the Anthropological Institute" for 1895, where it is also proved from Luchuan linguistic evidence that the *torii*, or Japanese Shintō gateway, is probably of foreign origin.

keeping of village accounts. Neither of these rough and ready systems, however, makes any attempt at representing the language phonetically.

13.—Besides a volume of popular poetry transcribed *tant bien que mal* in a mixture of Chinese characters and *Kana*, two other very curious manuscripts belonging to Mr. Nishi, Mayor of Shuri, were shown to us, and by the kind intervention of the Governor copied for us, during our stay in the islands. One is a vocabulary of peculiar or obsolete words and phrases, compiled by Royal Command in the fiftieth year of the Chinese Emperor K'ang Hsi (A.D. 1711). The other, nearly a century older, as it dates from A. D. 1623, seems to be a collection of ancient hymns or liturgical chants, used in the religious services of the Royal Household. Great difficulties necessarily attend the study of such texts, whose obscurity is doubled by their transcription in a foreign and ill adapted system of writing. Sense and sound being alike uncertain, the would-be explorer finds the ground give way under him at every step. For the present at least, we do not feel ourselves in a position to publish any satisfactory account of the documents in question.

14.—From all that we have been able to gather, the genuinely popular literature of Luchu falls under two heads,—the drama and short lyric poems. The former is not written,—at least not word for word,—and the actors learn their parts from one another by word of mouth. The poetry, too, is almost exclusively oral and mostly quite local, each village treasuring its own stanza which sets forth the incomparable beauty of the stream, the beach, the hill, the giant tree, or whatever other feature renders that spot the fairest on earth in the estimation of the simple folk whose ancestors already dwelt there in immemorial antiquity. There are also of course certain wise saws and terse sayings often quoted; for what nation ever entirely lacked a proverbial philosophy?

15.—The Luchuan stanza consists of four lines, the number of syllables in which is 8, 8, 8, 6 respectively, with a pause after the second line; and each stanza forms a complete poem. There is no rhyme, and long and short vowels are counted just alike, notwithstanding the strikingly marked difference of time employed in their enunciation. The points of similarity and dissimilarity to Japanese in all this are equally noticeable. Japanese, too, shows a preference for tiny poems of a single stanza, and knows nothing of rhyme. But its poems consist of five lines each, having respectively 5, 7, 5, 7, 7 syllables, with a pause after the third line; and long syllables count double, standing as each does for two distinct short syllables in the earlier language, and being still so written. Thus, though the two kinds of stanza may well have sprung from a common centre, their present complexion differs widely, as does also the effect produced by each on the ear. A few Luchuan proverbs and a well-known lyric drama containing several stanzas of poetry will be found in the present volume at the end of the "Specimens of Conversation." Of these "Specimens of Conversation," and of the short stories printed in triple columns,—Luchuan, Japanese, and English,—the Japanese is the original in almost every case. This is to be regretted in so far as it tends to give an unduly Japanese tinge to the Luchuan; for all translations necessarily borrow something from their original. Under the circumstances, however, it was unavoidable.

CHAP. II.—PHONETIC SYSTEM.

16.—The transliteration of Luchuan followed in this Essay is, as already incidentally stated, that now firmly established among foreigners of every nationality resident in Japan for the spelling of Japanese, and practically coincides with the system recommended by the Royal Geographical Society. Roughly speaking, the vowels are taken at their Italian, the consonants at their English value, subject to the proviso that *ch* always sounds as in "church," *g* always as in "give."

A few French local writers still hold out for individual methods of spelling. The leading French missionaries, however, such as the Abbé Evrard and the Abbé Caron—authors of valuable educational works on the language—have cast in their lot with the Romanization Society, the Asiatic Society of Japan, the *Deutsche Gesellschaft für Natur- und Völkerkunde Ostasiens*, and with English and German writers generally, in adopting the phonetic spelling first established a generation ago by the authority of Dr. Hepburn's Japanese-English Dictionary, and generally current ever since. It is to be wished that all those who in Europe publish learned works on Japanese subjects would, by conforming to this simple standard,—easy to print and easy to read,—help to brush away needless complications from the approaches to a subject already so difficult as Japanese philology. An orthography good enough for the Oriental Seminary at Berlin and for the Asiatic Society of Japan (which latter works on the spot, and with the very best means for attaining to a correct judgment) should surely satisfy individual students in France, Italy, or Holland.

17.—The Luchuan vowel system is as follows :—

	<i>a</i> , <i>ā</i>	
<i>ē</i>		<i>ō</i>
<i>i</i> , <i>ī</i>		<i>u</i> , <i>ū</i>

that is to say, the three fundamental vowels *a*, *i*, *u* appear both in a short and a long form, the intermediate vowels *e* and *o* in the long form only. Short *e* exists but in the single word *huberu*, "a butterfly."

Modern Japanese has the five short vowels *a*, *e*, *i*, *o*, *u*, and the long vowels *ā* and *ū* (*ō*, *ē*, and *ī* only sporadically). These long vowels can, however, when occurring in true native words, be traced back in every instance to crasis, as *kōbe*, "head," for *ka-u-be*; *Ōsaka* (the name of a place), for *Ō-ha-saka*; *sū* (generally transliterated *suu*), "to suck," for *su-fu*, etc. But the great majority of modern Japanese long vowels occur in words derived from the Chinese, and may therefore be left out of account as a mere foreign intrusion. Archaic Japanese had only the five short vowels *a*, *e*, *i*, *o*, *u*, and there are signs to the effect that the intermediate vowels *e* and *o* were of later growth than the others, numerous words showing *u* which afterwards came to be pronounced with an *o*, as *no*, "of" (modern *no*); *yuri*, "than" (modern *yori*), while *e* can be proved to have arisen in many cases from *a* + *i* or *i* + *a*, as *nayeki*, "lamentation," for *naga-iki*; *tateri*, "stood," for *tachi-[=tati-]uri* (conf. Aston, p. 28).

Turning now to Luchuan, we find that *ē* and *ō*, in that language also, are derivative—at any rate in one large class of cases (see * 38 and the small type under * 41), and in others where Japanese preserves an earlier form, *e. g.* Luch. *tadēma*, "now," Jap. *tadaima*. But the same cannot be said of *ū*, *ī*, and *ā*. Words such as *ki*, "tree," (Jap. *ki*); *mi*, "the eye" (Jap. *me*); *wū*, "pig" (possibly the same as Jap. *i*, Archaic Jap. *wi*); *dzū*, "tail" (no cognate Jap. form), are impossible to account for by crasis in the present state of our knowledge; neither can we say why *yu*, "world," should be short, while *yū*, "night," is long, both being *yo* (short) in Japanese. It seems most natural to suppose that the parent language from which Japanese and Luchuan are derived possessed long *ō*, *ī*, *ū*, as well as short *a*, *i*, *u*, and that the southern daughter has retained this distinction, which had been abandoned by

the northern even in the earliest days of which literary records survive (beginning of 8th century after Christ). It is also to be remarked that Luchuan wavers in not a few cases between the long and the short form. For instance, *tī*, "the hand" (Jap. *te*), remains long in some compounds, but becomes short in others, as *tī-sagwi*, "groping" (Jap. *te saguri*); *tī-shuku*, a hand lamp (Jap. *te-shoku*).

The student who notes *in limine* that Luchuan short *i* regularly corresponds to Japanese *i* and *e*, Luchuan short *u* to Japanese *o* and *u*, will possess the key to great numbers of words. Such a list as the following might be extended almost indefinitely:—

Luchuan	Japanese	
<i>kuna</i>	<i>kono</i>	"this" (adj.)
<i>kari</i>	<i>kore</i>	"this" (subst.)
<i>kukuru</i>	<i>kokoro</i>	"the heart"
<i>nuna</i>	<i>nuno</i>	"cloth"
<i>u</i>	<i>o</i>	an honorific prefix
<i>Kushi</i>	<i>Kōshi</i>	"Confucius"
<i>tira</i>	<i>tera</i>	"a Buddhist temple"
<i>kazi</i>	<i>kaze</i>	"the wind"

In such examples as the following, though other laws of letter-change also come into play, the consideration that Luch. *i*=Jap. *e*, and Luch. *u*=Jap. *o*, will serve to bring many apparently unrelated words within measurable distance of each other:—

Luchuan	Japanese	
<i>aji</i>	<i>hige</i>	"beard"
<i>niji</i>	<i>negi</i>	"onion"
<i>nupung</i>	<i>nomu</i>	"to drink"
<i>tachi</i>	<i>toki</i>	"time"
<i>utu</i>	<i>otō</i>	"husband"
<i>uting</i>	<i>ochiru</i>	"to fall"
<i>winagu</i>	<i>onago</i>	"woman"
<i>mi-kayang</i>	<i>me-gane</i>	"spectacles" (but conf. <i>kagami</i> , "a mirror")
<i>taibu</i>	<i>tenbo</i>	"a jar"
<i>ujinui</i>	<i>egumi</i>	"atonement"

Such instance as this last, where Luch. *nui* represents Jap. *nai*, shows that the rule of correspondence here laid down has its

exceptions. While all of these cannot be accounted for in the present state of our knowledge, some may even now serve to elucidate the rule instead of invalidating it. Thus Luch. *nuji*, "a rainbow," is *uji* in standard Japanese both modern and classical. Certain Jap. dialects, however, have *nuji*; and the very earliest poetical remains have *nuji*, thus proving the preservation by Luchuan of an earlier form which Japanese, much given to the interchange of *u* and *i*, has altered.

18.—The Luchuan long vowels are phenomenally long, taking twice or perhaps thrice as much time to pronounce as the long vowels of English, French, or German. The distinction between long and short quantity is indicated in this Essay, as in the current transliteration of Japanese, by a stroke over the long vowels, as *kami*, "above" (Jap. *kami*); *kāmi*, "a jar" (Jap. *kame*); *kāmi*, "a tortoise" (Jap. *kame*); *wirikishang*, "amusing;" *tutāng*, "I have taken" (Jap. *totta*); *kēng*, "a time;" *kābā*, "a spider."

Such pairs of words as English "could" and "cooed," French *mettre* and *waitre*, *sol* and *sautle*, German *Bann* and *Bahn*, give no adequate idea of the part played by quantity in Luchuan pronunciation. Start a Luchuan on a long vowel, and you would think that he regretted ever to let it go. A visitor to the archipelago,* who heard Luchuan spoken without attempting to learn it, writes of this unparalleled length of quantity as follows: "There is another peculiarity in the language which distinguishes it from any other known tongue. This is the extraordinary pronunciation given to vowels in certain words. . . . It is a long drawl of the vowel, the tone of the voice of the person who speaks rising higher as the sound is uttered. The pronunciation cannot be rendered in words, and no system of transliteration would convey it; it must be heard to be understood."—This description is by no means exaggerated, except in so far as the difficulty of transliteration is concerned. Japanese long vowels are long enough, but they are not to be compared to the Luchuan ones.

* Mr. J. H. Gables, of H. B. M. Consular Service, in a valuable paper entitled "Notes regarding the Principality of Loochoo," published in the "Journal of the Society for Arts," June, 1881.

19.—Luchuan short vowels are of about the same length as Italian vowels in non-accented syllables. *i* has two degrees of shortness, being sometimes almost quiescent, as in *sichōng* (which might also be written *sichōng* or *s'chōng*), "I am fond." After due consideration, it has not been deemed necessary to distinguish these extra-short *i*'s by any special mark; for their shortening seems to arise rather from convenience of pronunciation at the present day than from any radical difference between them and ordinary short *i*.

Japanese shows two degrees of shortness, not only in the case of *i*, but in that of *u*. The extra-shortening is however, here certainly modern, and possesses no theoretical importance. Luchuan extra-short *i* almost always corresponds to Japanese extra-short *u*. Thus the word *sichōng* given in the text is *suki* (pronounced *sūki* or *s'ki*) in Japanese.

20.—The modern Luchuan language abhors diphthongs as much as it delights in long vowels. All such diphthongs as presumably existed at an earlier stage of development have passed by crasis into a single long vowel. On the other hand, a few instances of diphthongs have arisen from the dropping of *r*, a letter which, as will be noticed further on, gives great trouble to Luchuan organs to pronounce.

Where Japanese retains the earlier form *ai* or *ae* in many words both native and borrowed from the Chinese, Luchuan shows the long vowel *ē*. Such are *kēng*, "to return" (Jap. *kaeru*); *mē*, "front" (Jap. *mae*); *nī-fē* [*dēbīru*], "thank you" (probably Chin. 二拜, of which the Jap. pronunciation would be *nī-hai*); *zē-bang*, the name of an official rank (Jap. *zai-ban*), etc. Vulgar speakers in Tōkyō and Eastern Japan generally, often corrupt *ai* or *ae* into *ē*, exactly in the same manner. Japanese *ei* (mostly in words of Chinese origin) is represented by *i*, as *mī-shu*, 名所 (Jap. *mei-sho*), "a celebrated place." Such words as *agui*, "east" (Jap. *aguri*, "rising"), and *Shui*, the name of the capital of Luebu (Jap. *Shuri*, Chin. *Shou-li* 首里), are examples of the origination of a diphthong through the dropping of the letter *r*.

21.—Tonic accent, if it exists at all, has little importance in this language family, and no attempt has been made to indicate it in the present Essay.

For the subject of tonic accent in Japanese, see "Colloq. Jap. Handbook," § 27, pp. 18-20. Europeans accustomed only to strongly accented languages, such as English or German, might at first easily confound the effects of quantity with those of accent, and imagine, for instance, that the word *kāmi*, "a jar," was accented on the first syllable. This is not so:—the difference between the *kā* and the *mi* is one of length, not of stress. In *kāmi*, "a tortoise," *kā* is sounded no less long because *mi* is long also. Again, take *sā-titsi*, the "isolated state" of *sā-titsi*, "a cycad" or "sago-palm." Here all three syllables have to be sounded long; but a trained ear listening to a native speaking cannot detect any greater stress on one than on the other. Doubtless all scholars admit theoretically, with the tradition of Greek and Latin before them, the essential difference between quantity and accent; but the pronunciation of those dead languages by every modern European nation shows how imperfectly the theory is translated into practice.

22.—The consonants are:—

Surds	<i>p</i>	<i>t</i>	<i>k</i>	<i>s</i>	<i>sh</i>	<i>ch</i>	<i>ts</i>
Sonants	<i>b</i>	<i>d</i>	<i>g</i>	<i>z</i>	<i>j</i>		<i>dz</i>
Nasals	<i>m</i>	<i>n</i>	<i>ng</i>				
Fricatives	<i>w</i>	<i>we</i>	<i>e</i>	<i>y</i>	<i>yy</i>		
Aspirates	<i>f</i>		<i>h</i>				

These consonants are the same as in Japanese, plus a peculiar *w* and a peculiar *y* (here spelt *we* and *yy*), for which see §§ 28 and 30 respectively. The same intimate relation as in Japanese subsists also in Luchuan between the pairs of surds and sonants, the former being the originals from which the latter were differentiated by softening: and as in Japanese, so here also, the aspirates *f* and *h*—originally derived from *p*—commonly replace the latter letter, which would be the proper surd correlative of *b*. The Western dialects of Japanese, true to an original usage which the *Kana* orthography still indicates, distinguish French *j* (ヰ), the sonant corresponding to

the surd *sh*, from English *j* (ヂ), the sonant corresponding to the surd *ch*. It is, therefore, somewhat remarkable that Luchuan should agree with the standard (but in this respect corrupt) speech of Tōkyō in having but one sonant letter—viz. English *j*—to represent the two surd letters in question.

23.—*S* and *sh* are difficult to distinguish in certain words, especially where a *u* or an *ê* follows. For instance, *shung*, "to do," sounds nearly if not quite like *sung* in the mouths of some speakers; *menshêng*, an honorific verb equivalent to the Japanese *irassharu*, "to come," "to go," is also pronounced *mensêng*.

Though no such uncertainty exists within the limits of the standard Japanese of Tōkyō, the various Japanese dialects, when compared among each other, show that in Japanese too the line between *s* and *sh* is not sharply drawn. Thus, in the West they say *she* where Tōkyō has *se*. Compare also the universal alteration of Classic *si* (at least we must suppose *si* to have been pronounced *si* in Classical times) to modern *shi*.

24.—*Ch*, as already noted, sounds always as in the English word "church," while its sonant equivalent *j* is pronounced as in "judge."

The letter *ch* in Japanese always represents an original *t*. Thus *chichi*, "father," stands for *titi* (conf. the alternative forms *toto* and *tete*); *chi* stands for Chinese *tí*, 地, and so on. With very few exceptions (*uting*, Jap. *ochiru*, "to fall," being one), Luchuan agrees with Japanese in the cases where the latter language has altered *t* to *ch*. To these it adds another large class of its own, where the *ch* is derived from *k*, this change being specially frequent when the vowel *i* or the vowel *u* follows. Where Japanese, for instance, has *kiku*, "to hear," Luchuan shows us *chichung*. Similarly,

Jap.	Imch.	
<i>iku</i>	<i>ichung</i>	"to go"
<i>saki</i>	<i>sachí</i>	"front"
<i>kinō</i>	<i>chinō</i>	"yesterday"
<i>kiru</i>	<i>chîng</i>	"to cut"
<i>kuru</i>	<i>châng</i>	"to come"
<i>kimo</i>	<i>chimu</i>	"the liver"

And likewise in such words borrowed from the Chinese as

<i>ki-sha</i> 火車	<i>chi-sha</i>	"railway"
<i>ken</i> 間	<i>ching</i>	a measure of distance
<i>kei-satsu</i> 警察	<i>chi-sachi</i>	"police"
<i>kem-butai</i> 見物	<i>chim-butai</i>	sightseeing

The substitution of *ch* for *k* is of course one of the most familiar of all linguistic changes. Pekingese gives a thorough-going example of it, every *k* being there turned into *ch* before *i* or *ü*, as *Pei-ching* for "Peking," and the people being incapable of even hearing the difference between *ki* and *chi*, much less pronouncing it. Luchuan does not go this length. Though numerous *k*'s before *i* and *u* have become *ch*, others still survive intact. Such are *ki*, "a tree" (Jap. *ki*); *king*, "to kick" (Jap. *keru*); *kiasa*, "a little while ago" (no cognate Jap. word exists). A comparison of several such pairs of words as

<i>sachi</i> (Jap. <i>saki</i>), "front;"	<i>saki</i> (Jap. <i>sake</i>), "rice-beer;"
<i>ching</i> (Jap. <i>kiru</i>), "to cut;"	<i>king</i> (Jap. <i>keru</i>), "to kick;"
<i>chung</i> (Jap. <i>kuru</i>), "to come;"	<i>kung</i> (Jap. <i>konn</i>), "not to come;"

seems to show that, for some unexplained reason, the letter *k* has a better chance of surviving in a Luchuan word when the following *i* or *u* corresponds to *e* or *o* respectively in Japanese, than when the Japanese form also has *i* or *u*, as the case may be. Such sporadic cases as Luchuan

<i>chäyung</i> (Jap. <i>kiern</i>), "to go out" (of fire),
<i>chäshung</i> (Jap. <i>ken</i>), "to put out" " "

testify to a still wider divergence between the two languages, and show us a Luchuan *ch*, apparently non-original, before a vowel other than *i* or *u*.

In addition to the *ch*'s derived from *t* and from *k*, Luchuan has a third much smaller class owing its origin to the metathesis of *sht* into *tsh* (= *ch*), at least if we assume—and it is difficult to do otherwise—that Japanese preserves the more ancient form of the words in question. *Asha* (Jap. *ashita*), "to-morrow," is a sporadic case. More interesting are the verbs ending in *chung*, all of which make their past tense in *chang* (i. e., *tshang*, for *shiang* or *shitang*); thus

Luch. <i>kuruchung</i>	} "to kill"	{ past <i>kuruchang</i>
Jap. <i>korosu</i>		
Luch. <i>chüchung</i>	} "to put out"	{ past <i>chüchang</i>
Jap. <i>ken</i>		

Finally Luchuan has *ch* in a few primary words, such as *chü*, "what?" to which no cognate forms exist in Japanese.

The result of these several concurrent causes is to render *ch* a much commoner sound in the southern than in the northern language. The letter *k* in the latter dominates, so to say, all the other consonants, forming from 6 to 7 per cent. of the total number of letters in any ordinary printed page of romanised Japanese. In Luchuan this proportion shrinks to 4·8 per cent., while the proportion of *ch*'s is slightly under 1 per cent. in Japanese, and over 3½ per cent. in Luchuan.

As Luchuan *ch* often represents Japanese *k*, so also does Luchuan *j* often represent Japanese *g*. *Muji*, "wheat" (Jap. *mugi*); *ujuchung*, "to move" (Jap. *ugoku*), and some of the words already quoted on p. 14 in another context, such as *fiji* (Jap. *hige*), and *niji* (Jap. *negi*), may serve as examples. The genesis of this letter in the two languages seems to be as follows:—I. *k*; II. *g* (hard as in "give"); III. *j* in Luchuan, while at Tōkyō, and indeed in standard modern Japanese generally, it has slid into a sound which, though still transliterated *g*, is really the nasal correlative of that letter, viz. *ng*, at least in the middle of words.—Luchuan *j* also occasionally represents Japanese *d*, for example in *fijai*, "left [hand]," Jap. *hidari*.

25.—*Ts* and its sonant correlative *dz* have been classed as single letters, because in this language family they have proceeded from *t* and *d* by differentiation, not by the addition of *s* or *z* from without.

The common Japanese syllable *tsu* (with *u* very short) is regularly represented in Luchuan by *tai* (*i* very short), both in native words and in such as come from the Chinese, e. g.

Luch.	Jap.	
<i>tsichi</i>	<i>tsuki</i>	"the moon"
<i>shu-motsi</i> 書物	<i>sho-moten</i>	"a book"

Japanese *tsu* (thus pronounced, but written *zu* in the now accepted orthography) is represented, not by Luchuan *dzi*, as might have been expected, but by *zi*, e. g.

<i>kannazi</i>	<i>kannara</i> [d] <i>zu</i>	"positively."
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26.—So far as pronunciation is concerned, the only remark called for by the nasal series is that the final letter which we have written *ng* throughout, approaches the sound

of *n* when followed by a word beginning with a dental or sibilant consonant. For instance *kung*, "thus," clearly ends in *ng*; but *kang sē*, "if one acts thus," might as well be written *kan sē*, were it not for the confusion liable to arise from transcribing the same word in two separate ways.

Many such final nasals have been dropped in Japanese. The word *kung*, just quoted, is an example, its Japanese equivalent being written *kan* (that this *n* represents a lost nasal is proved by the analogy of countless words borrowed from the Chinese, as *Tō-kiyan*, pronounced *Tō-kyō*, from Chinese *Tung-king* 東 京), and pronounced *kō* by a crasis of the two vowels. Similarly in the present tense of verbs, where Luchuan regularly retains a final nasal of which even the earliest extant Japanese preserves no trace, as *tachang* (Jap. *tetan*), "to stand;" *yung* (Jap. *iu*), "to say," etc., etc., etc.—Luchuan *n* often corresponds to Japanese *m*, the latter being probably the original letter. For instance, the island which the Japanese call *Miyako-jima*, is in Luchuan *Nāku-jima*; Japanese *yomu*, "to read," is Luchuan *yanung*; Jap. *mō*, "yet," is Luch. *nā*, etc., etc.

27.—The Luchuan nasal consonants possess certain peculiarities. Not only can they (at least *m* and *n*) be doubled at the beginning of a word, e.g. *mmu*, "potato" (Jap. *ino*); *nnu*, "all" (Jap. *mina*),

Modern Japanese shows traces of the same tendency in the case of *m* only. Thus *uma* or *numa*, "a horse," is commonly pronounced *mma*; *ume* or *nume*, "plum-tree," is pronounced *mme*, and similarly in a few other words.

but each nasal can be prefixed at the beginning of a word to certain other cognate consonants—labial, dental, or guttural, as the case may be—viz. *m* to *p* or *b*; *n* to *d*, *ch*, or *j*; and *ng* to *k*. Uncouth-sounding words, difficult of pronunciation by Japanese and even by European organs, are thus obtained. Here are a few examples:—

Though no vowel really intervenes between the initial *m*- or *n* and the following consonant, those who are unable to utter the

words as they stand will do better to say *ūmpana*, *ūndi*, etc., than *mōpana*, *nādi*, etc. The former would perhaps be understood, the latter certainly not.

Luch.	Jap.	
<i>mpana</i>	<i>mi hana</i> (not used)	"the nose" (honorific)
<i>mbusang</i>	<i>omoi</i>	"heavy"
<i>ndi</i>	(no cognate Jap. word)	"that" (conj.).
<i>nchi</i>	<i>mite</i>	"seeing"
<i>njiyung</i>	<i>deru</i>	"to go out"
<i>njuchung</i>	<i>ugoku</i>	"to move"
<i>ngkai</i>	(see below)	"to"

In *mpana*, Luchuan preserves an original *p* which Japanese has changed to *h*. On the other hand, Jap. has kept the vowel *i* which Luchuan drops. Thus the honour (if honour it be) of remaining true to archaic forms, is seen to be equally divided between the two languages.

The case of *mbusang* and *omoi* is more difficult. At first sight the two words appear utterly unconnected. Remark, however, that *sang* in Luch. and *i* in Jap. are but terminations agglutinated to the stem. The comparison is therefore to be made only between the radical parts *mbu* and *omo*, where we must remember what has been said in § 17 as to the regular correspondence between Jap. *o* and Luch. *u*, the latter being probably the original form of the sound. We thus get *mbu* and *umu*, plus a hint to the effect that *umu* may stand for an earlier *ubu*, because *m* and *b* constantly interchange in Japanese (conf. Aston, p. 35). Having got so far, we can, it is true, get no further. But when we find, in two cognate languages, two words agreeing in sense and so closely similar in sound as *mbu* and *ubu*, we are surely justified in identifying them.

Ndi will be treated of in § 73.

Nchi will seem less different from *mite* than appears at first sight, when it is remembered that Luch. *n* often corresponds to Jap. *m*, and *i* to *e*, while *ch* in both languages often represents an original *t*.

Njiyung and *njuchung* supply instances of the correspondence of initial Luch. *n* to initial Jap. *i* or *u* (these vowels interchange in Jap., see Aston, p. 29); for *deru* is *ideru* or *iduru* in the older Classical tongue. Whether we ought to postulate an initial nasal dropped in Japanese, and an *i* or *u*

after the initial nasal dropped in Luchuan, cannot be determined in the present state of our knowledge. Such cases as *ngkashi* (Jap. *mukashi*), *ngkoti* (Jap. *mukotte*), show that such dropping of vowels is not unfamiliar to the Luchuan tongue. We thus obtain, in the case of *njiyang* and *ideru*, the following regular correspondences, all of which, except that of *y* and *r*, have already been explained :—

Luch. <i>n</i>	=	Jap. <i>i</i>
<i>j</i>	=	" <i>d</i>
<i>i</i>	=	" <i>e</i>
<i>y</i>	=	" <i>r</i>
<i>u</i>	=	" <i>u</i>
<i>ng</i> is dropped in Jap.		

The analysis of *njuchung* and *ugoku* is :—

Luch. <i>n</i>	=	Jap. <i>u</i>
<i>j</i>	=	" <i>g</i>
<i>u</i>	=	" <i>o</i>
<i>ch</i>	=	" <i>k</i>
<i>u</i>	=	" <i>u</i>
<i>ng</i> is dropped in Jap.		

As for *ngkai*, the last word on this list, our hypothesis concerning it will be found in ¶ 74.—The above details may appear to some readers disproportionately minute. They have been given as a practical example of the method to be pursued in comparing Luchuan words with Japanese. The results obtained are perhaps meagre; but such as they are, do they not justify us in hoping for more, when the subject of which we can here merely scratch the surface, shall have been thoroughly dug into and explored?

28.—*W* is mostly pronounced as in English. At other times it has a much softer and narrower sound, rather more like that of *u* in the French word *puis*, but not exactly paralleled in any European language. We have written this modified sound *w* in the absence of any suitable Roman letter, in order to avoid recourse to diacritical marks.

Japanese has but one *w*, pronounced exactly as in English, but heard only before the vowel *a*, and possibly still also, from the mouths of some speakers, before *o* in a few words. Before the other vowels it has been dropped from the spoken speech, though

it is still retained in writing, not only before *o*, but also before *e* and *i* (the *Kana* letters *ワ*, *エ*, and *イ* representing respectively *wo*, *ee*, and *ei*, as contrasted with *オ*, *エ*, and *イ*, the symbols for plain *o*, *e*, and *i*). Before *u* even the orthography retains no trace of a *w*, whose former presence had, however, already been inferred by Japanese scholars on theoretical grounds. The following words exemplify the retention by Luchuan of a *w* dropped in the modern Japanese pronunciation:—

Luch.	Jap.	
<i>wang</i>	[w]ora	"to be"
<i>wiŋgu</i>	[w]onogo	"woman"
<i>wō</i> (Chin. <i>wang</i> , 王)	[ie]ō	"king"
<i>wi:z̄</i> (Chin. <i>wai-p'ai</i> 位牌)	[w]i-kai	"funeral tablet"
<i>wiŋguŋ</i>	u[w]eru	"to plant"
<i>wuganung</i>	[w]ogamu	"to revere"

These initial *w*'s preserved in Luchuan speech and in Japanese spelling, but not in the modern Japanese speech, give a welcome independent testimony to the fidelity with which Japanese spelling represents an earlier pronunciation of the Japanese language,—the pronunciation of from the 8th century, when this spelling was fixed, to the 11th when traces of irregularity and confusion begin to appear in the manuscripts that have been handed down. No testimony more completely independent could be desired for; for the Japanese literati have never known anything of Luchuan, and if they had, would have despised it utterly as a barbarous patois.

Luchuan *wi*, in the few words commencing with it, generally corresponds to Japanese *u*, as

<i>wi</i>	u[y]e	"top," "above."
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The combination *kwi* sounds nearly like German *kū* in some few words, especially the common *kwiŋi* (or *kūŋi*), "please [give]."

29.—The Luchuan *r* is so soft that it tends to pass into *y*, and often altogether disappears. Thus in *Shui*, the name of the capital,—for *Shuri* (conf. Jap. *Shuri*, Chin. *Shou-li* 首里), the *r* has vanished completely; see also * 20. In the "Isolated State" (see Chap. III) of the same word, viz. *Shuyē*, the *y* still remains doing duty for *r*.

Compare also such pairs of words as

Luch.	Jap.	
<i>agai</i> , east	<i>agari</i>	"rising"
<i>ajai</i>	<i>hidari</i>	"left (hand)"
<i>tuyung</i>	<i>tora</i>	"to take"
<i>wenzung</i>	<i>waweru</i>	"to forget"
<i>chäng</i>	<i>kuru</i>	"to come"
<i>ching</i>	<i>kiru</i>	"to wear"

in some of which Jap. *r* is represented by Luch. *y*, and in others dropped entirely. While there is no doubt whatever of the frequent passage of *r* into *y* in Luchuan, it is nevertheless not certain that *r* is the older letter in every case where the two languages differ; for a comparison of modern with archaic Japanese discloses the remarkable fact that an early Jap. *y* has occasionally been changed into *r* at a later stage. A good example is supplied by the passive termination of verbs, whose life-history is as follows:—

Arch. *ayuru*, Class. *aruru*, Modern *areru*.

Possibly in Japanese the tendency to soften *r* into *y* was arrested at a very early date and, even turned the other way. In Luchuan, on the contrary, it has pursued its course unchecked, till at last the whole population has contracted an aversion to pronouncing the *r* similar to that exhibited by those English speakers who say "ca'riage" for "carriage." Conscious of this national defect, semi-educated Luchuan who wish to show that they can sound their *r*'s in talking Japanese, sometimes pick them up in places where they are not wanted, just as Englishmen of a similar class will say "Victorian our Queen." Thus we have heard the Jap. word *koi*, "carp," turned into *lori* by a Nafa speaker, who, remembering that many other Japanese words differed from their Luchuan equivalents by having a medial *r*, thought he would air his knowledge of this fact by inserting one where unfortunately it was not wanted.

30.—*y* has two sounds,—the ordinary English sound as in "yes," and another which is extremely difficult for a European or a Japanese to apprehend, but which fortunately occurs only in a small number of words, for instance, *yyê*, "indigo." This difficult *y* is so much softer, so much more evanescent and intangible, so to say, than English *y*, that

one is tempted to omit it altogether; but if one does so, the native teacher insists on its restoration, or at least on the restoration of *something* that his ear misses, but which the European ear can scarcely distinguish and the European mouth fails to pronounce. This peculiar sound has been written *yy*.

That the Luchuans conceive of it as a sort of *y*, is shown by their choice of Japanese *Kana* letters to represent it,—for instance *ㄚ* for the exclamation *yyā* meaning “alas,” whereas the *ā* of surprise they transcribe by *ㄚ*. On the other hand it corresponds etymologically to the absence of *y* in Jap., thus:—

Luch.	Jap.	
<i>yyā</i> !	<i>ā</i> !	alas!
<i>yyī</i>	<i>ai</i>	indigo.

31.—In Luchuan, as in Japanese, *f* is a pure labial—not the English labio-dental; *h* is pronounced exactly as in English, and the two letters *f* and *h* are closely related, both representing an earlier *p*.

In Japanese, *f* can stand only before *u*, *h* only before the four other vowels *a*, *e*, *i*, and *o*. In Luchuan, when *u* or *ō* is the following vowel, the same speaker will sound the same word sometimes with an *f*, sometimes with an *h*, without being conscious of the difference; thus *funi* or *huni*, “a ship;” (Jap. *funē*); *fō* or *hō*, “side” (Jap. *hō*, from Chinese *fang*, 方). Before the vowel *ē*, only *f* can be used, as *fēsang*, “quick” (Jap. *hayai*). Before *a* and *i*, a clear distinction between *f* and *h* is drawn, thus:

fafa, “mother” (Jap. *haha*); but *hana*, “flower” (Jap. *hana*);

fi, “fire” (Jap. *hi*); but *hibiki* “echo” (Jap. *hibiki*). The *f* is so well-marked in these and numerous other cases as to preclude the supposition that this labial aspirate is obsolescent.

32.—In Luchuan, as in Japanese, consonants written double must be clearly pronounced double, after the fashion of such English words as “shot-tower,” “meanness,” or Italian “petto,” “sasso,” “Caracci.” For instance

chassa! "how much?" must not be confounded with *chassā*, an emphatic way of saying "came."—Only surds can be doubled, never sonants. Occasionally an initial consonant is doubled for emphasis' sake after a vowel in the preceding word; for instance, *anu tchu* (*tch*=*ch*+*ch*), "that person" (for *anu chu*).

33.—The general rule of syllabification is a consonant and a vowel, a consonant and a vowel, and so on, *e. g.* *habu*, "a viper;" *dyku*, "very." *Ch* and *j*, *ts* and *dz*, *kw* and *gw*, and still more such combinations as *mp*, *nch*, etc., reviewed in ¶ 27, form exceptions.

Apropos of the rule of syllabification, notice that Luchuan is freer than Japanese in being able to prefix nearly all its consonants to all its vowels. Thus it has *ti*, *tai*, and *chi*, where Japanese has *chi* (チ) only; *tu* and *tsu*, where Japanese has *tsu* (ツ) only; *si* and *shi*, where Japanese has *shi* (シ) only; *fu* and *ha* where Japanese has *ha* (ハ) only; *fi* and *hi* where Japanese has *hi* (ヒ) only. Add to this its greater use of consonantal combinations, and it results that the syllabification of the language is richer. A counterbalancing disadvantage, in the absence of a native script, is the impossibility of writing Luchuan correctly in Japanese *Kana*, that syllabary offering no means of distinguishing such pairs of syllables as those above-mentioned. One of the things the present writer's Luchuan friends never failed to notice with astonishment, was his ability to distinguish between *tu* and *tsu*, *ti* and *tai*, etc. To Europeans, indeed, this will seem no very extraordinary talent; but the only foreigners whom the Luchuans had hitherto met—viz. their Japanese masters—could not even *hear* the difference, much less pronounce it, least of all indicate it in writing.

34.—All words end either in a vowel or in *ng*.

Apparent exceptions to this rule are caused by the elision of a short final vowel, and the assimilation of the preceding consonant to that which follows. This happens chiefly in the case of the letter *t*, thus: *Nā ndi yut tukuru!* "What place?" (more lit. "a place called what?") where *yut* stands for *yuru*, the attributive form of the present tense of *yung*, "to say," "to call."

THE NIGORI.

35.—Luchuan, like Japanese and other languages of Far-Eastern Asia, notably Korean, exhibits the phenomenon of the *Nigori*, that is, the passage of surd consonants into the corresponding sonants during the process of word-building; thus *kī*, "tree," but *chiru-gī*, "a fine tree;" *hana*, "flower," but *shiru-hana*, "a white flower,"—not indeed that the change is necessarily effected in every case, but that it is the general rule for the majority of cases. Luchuan seems to employ the *Nigori* even oftener than Japanese does.

This change of *t* into *d*, *k* into *g*, *h* and *f* into *b*, etc., is so familiar to all students of Japanese, that we need do no more here than refer to ¶ 28 *et seq.* of the "Colloq. Jap. Hand book."

Both languages, in their modern form, exhibit a few instances of simple words beginning with a *nigori*'ed letter. This seems to happen somewhat frequently in Luchuan in the case of *g*. Compare

Luch.	Jap.	
<i>ga</i>	<i>ka</i>	an interrogative particle.
<i>gani</i>	<i>kani</i>	"a crab."
<i>garasi</i>	<i>karasi</i>	"a crow."
<i>gassang</i>	<i>karai</i>	"light" ("not heavy").

CHAP. III.—ISOLATION.

36.—At the threshold of Luchuan grammar we encounter the peculiar phenomenon of "Isolation," which exerts its influence on every part of speech by affecting the final letters of words, and which forms one of the most characteristic features of the language.

Japanese possesses, it is true, something closely analogous in effect, viz. the "Isolating Particle *wa*" (conf. "Colloq. Jap. Handbook," § 122 *et seq.*), and it is from this that we have borrowed the technical term "Isolation" to denote the grammatical phenomenon in question. The difference is that *wa*, as an independent particle, causes no change in the words to which it is suffixed;—the process is analytical. In Luchuan, on the contrary, the process is synthetic. Luchuan, in this respect, is more like Latin with its cases, Japanese more like French or English, which, instead of case-endings, employ separate particles.

37.—"Isolation" corresponds to the use of an emphatic accent, or to such phrases as, "with regard to," "*quant à*," or *μέν* and *ἐν* in Greek (when two "isolated" words are opposed to each other antithetically). Perhaps its grammatical nature may be still more aptly illustrated by such current French expressions as *Le convoi, quand part-il?* *Cette guerre, qu'en pensez-vous?* where *le convoi* and *cette guerre* are, so to say, lifted out of the regular context of the sentence, and put away in a place by themselves. What we should term the subject of the sentence is sometimes thus isolated; but as often as not it is some other word, and sometimes a whole phrase.

38.—The rule for converting the normal or "Plain" Form of a word into the Isolated Form is as follows:—

final	<i>a</i>	becomes	<i>ã</i>
"	<i>i</i>	"	<i>ẽ</i>
"	<i>u</i>		<i>õ</i>
"	<i>ny</i>		<i>nõ</i>
"	long vowels add <i>ya</i>		

Thus,

Plain.	Isolated.	
<i>fisha</i>	<i>fishã</i>	"leg"
<i>yama</i>	<i>yamã</i>	"mountain"
<i>hãiya</i>	<i>hãiyã</i>	"pillar"
<i>mĩhĩ</i>	<i>michẽ</i>	"road"
<i>byõ-chĩ</i>	<i>byõ-chẽ</i>	"sickness"
<i>sũ-titãĩ</i>	<i>sũ-titsẽ</i>	"eyecad"
<i>chu</i>	<i>chõ</i>	"person"
<i>tabaku</i>	<i>tabakõ</i>	"tobacco"
<i>gusiku</i>	<i>gusikõ</i>	"castle"
<i>gajang</i>	<i>gajanõ</i>	"mosquito"
<i>tĩng</i>	<i>tĩnõ</i>	"heaven"
<i>munu</i> }	<i>munõ</i>	"thing"
<i>muny</i> }		
<i>bã</i>	<i>bã-ya</i>	"occasion"
<i>kãgl</i>	<i>kãgl-ya</i>	"face"
<i>fin-tõ</i>	<i>fin-tõ-ya</i>	"answer"

Notice, by the examples of *byõ-chĩ* (病氣, Jap. pronunc. *byõ-kĩ*), *sũ-titãĩ* (蘇鉄, Jap. pronunc. *so-tetsu*), *tĩng* (天, Jap. pronunc. *ten*), *fin-tõ* (返答, Jap. pronunc. *hen-tõ*), that words borrowed from the Chinese follow the rule no less than do native vocabules.—Herewith a conspectus of the other words quoted, which may serve to emphasise further some of the remarks made in the chapter on the Phonetic System, and to illustrate the relation between the sister languages:—

Fisha, "leg," conf. Jap. *hisa*, "knee." The Jap. for "leg" is *ashi*, which word exists in Luchuan also. The latter language, however,

draws a distinction, *fisha* being an honorific, and *ashi* a rude term. A Luchuan set forth to us the difference thus: "You must say the *fisha* of a gentleman, but the *ashi* of such creatures as pigs or coolies." The relation between the two thus recalls that between German *essen* and *fressen*.

Yama, "mountain," same as in Jap.

Hāiga, "pillar," probably identical with Jap. *hashira* having the same sense. The correspondence of Luch. *y* to Jap. *r*, though not elsewhere met with before *a*, is common before some of the other vowels. On the other hand, there is no second instance of the dropping in Luch. of a Jap. *sh*.

Michi, "road," same as in Jap.

Chu, "person," also "one" in compounds, as *chu-taru*, "one barrel," must be identified with Jap. *hito*, which has the same double meaning. Modern Eastern Jap., with which Luch. agrees better in several respects than with the topographically nearer dialects of the West and South, pronounces this word as *shito*. May we attribute the Luch. form to metathesis,—*tsho*, that is *cho*, that is *chu* (Luch. always having *u* for *o*)? It has been shown in * 24 that an exactly similar metathetical process does take place in other cases.

Tabaku, Jap. *tabako*, both of course from some European form of the word "tobacco," probably the Spanish or Portuguese.

Gusiku, "castle." This word has no Jap. kin, "castle" being *shiro* in that language. Possibly it may be borrowed from the Chinese 營壘, lit. "august lodging," of which *gu siku* would be the regular Luchuan pronunciation.

Gajang, "mosquito." Apparently no connection with Jap., in which language "mosquito" is *ka*.

Munu or *mung*, "thing." Identical with Jap. *mono*, also vulg. *mon*.

Bā, "occasion," "when," almost certainly to be identified with Jap. *ba*, "place." Japanese uses the compound *ba-ai* in the sense of "occasion."

Kāgi, "face." The Jap. equivalent *kao* (for *kaho*) begins with a closely allied syllable, Luch. long *ā* and Jap. short *a* being frequently interchanged. But what of the second syllables of the two words in question?

39.—The preceding examples are all nouns. Here are a few from other parts of speech :—

Plain.	Isolated.	
<i>kuma</i>	<i>kumā</i>	"here"
<i>nī</i>	<i>nē</i>	"in"
<i>madi</i>	<i>madē</i>	"until"
<i>nchi</i> (=Jap. <i>mite</i>)	<i>nchē</i> (=Jap. <i>mite wa</i>)	"seeing"
<i>asi</i> (=Jap. <i>aru koto</i>)	<i>asē</i> (=Jap. <i>aru koto wa</i>)	"to be"
<i>fushaku</i>	<i>fushakō</i>	"desirous"
<i>unju</i>	<i>unjō</i>	"you" (honorific)
<i>yā</i>	<i>yā-ya</i>	"you" (common)

The relation of some of these words to Japanese will be discussed later on.

40.—Certain words in *i* make their Isolated Form in *yē*. The irregularity here is for the most part only apparent, an original *r* having first been softened into *y* (conf. * 29), and then dropped before the kindred vowel *i*. Thus *Shui*, the Luchuan capital, becomes *Shuyē*, doubtless for earlier *Shu-ri* and *Shu-rē* respectively, which would be quite according to rule. *Wachi*, *wachiqē* or *wachē*, "reason" (Jap. *waki*), and perhaps one or two more in *i* manifest a slight irregularity of a kindred kind. The only quite abnormal form noticed is

Plain	Isolated	
<i>wang</i>	<i>wannē</i>	"I"

For further remarks on this Pronoun, see Chap. IV, especially * 52-3.

41.—Some few words do not admit of Isolation, even where Japanese analogies would lead one to expect it; for instance, *ni*, "of", has no such Isolated Form as *nō*, though in Japanese the corresponding idiom *no wa* recurs at every turn. Contrariwise, the imperative mood has an Isolated Form of peculiar use,—as *turi*, *turē*, "take" (conf. * 118), unparalleled by anything in Japanese.

Explanations will be found under the heading of Verbs (Chap. VII, *pass.*, but especially §§ 117-119) of how some tenses possess both Plain and Isolated Forms, whereas certain others, *formed etymologically by means of Isolation*, do not admit of any such distinction in function.

Two questions now arise:—can the Isolated inflections of Luchuan be explained? and if so, have they any original affinity with the particle *wa*, which is the sign of Isolation in Japanese? Though far from attempting to speak with certainty in the present rudimentary state of our knowledge, we incline to answer both questions in the affirmative. No doubt, as Isolation is akin to emphasis, it might well be that while the Japanese resorted to the use of a separate particle to mark this emphasis,—a particle believed to have originally meant "thing," like the somewhat similar Chinese particle 物 (*ch'f*).—It is possible, we say, that the Luchuans independently adopted the not unnatural method of indicating it by means of vowel lengthening. Short *a* would thus naturally become *ā* in the Isolated State; but in the case of the other vowels the process is less easy to follow. Why should *i* become *ē* rather than *ī*, and *u* become *ū* rather than *ū*, to say nothing of final *ng* becoming *nō*, and long vowels adding *ya*? The difficulties, though still considerable, seem less insuperable if we suppose that, as in Japanese so also in Luchuan, *wa* was the original Isolating particle, and that all these particular phenomena of the modern Luchuan language have arisen through the action of phonetic decay modifying the single syllable *wa* into the multiplicity of forms we now see. That *wa* represents an earlier *ha*, this a still earlier *fa*, and this again in all probability a *pa* in archaic times, is a consideration which need not trouble us; for numbers of other *p, f, h, w* words have followed an identical course in the two languages, and we even find in such pairs of words as

Jap. *Okinawa*
" *kawa*

Luch. *Uchinā*, "Great Luchu"
" *kū* "bark"

exact counterparts of the forms

Jap. *kica wa*
Jap. *yama wa*

Luch. *fishā*
Luch. *yamū*

etc., where the *wa* in Jap. and the final vowel lengthening in Luch. occur, not as constituent elements of "Plain" words, but as signs of grammatical Isolation. The *a ā* series would thus easily be account-

ed for, by supposing the original particle *wa* to have coalesced with the preceding short *a*, the *w* being absorbed, and the two short *a*'s running together into one long *ā*.

The second rubric ("short *i* becomes *ē* in Isolation") requires that we should recall the fact already mentioned in § 17, and first brought to light by Mr. Aston, that *e* in Japanese results not only from *a + i*, but also from *i + a*, as *keri* for *ki-ari*. The *e* resulting from such a crasis ought, one might argue *a priori*, to be long. But Japanese dislikes long vowels. Luchuan, on the contrary, delights in them; and thus, on our theory, *michi wa* naturally and regularly became *michē*, *byō-chi wa* became *byō-chē*, etc., etc.

Third rubric ("short *u* becomes *ō* in Isolation"). We are not aware that Japanese offers any examples of an *o* originating from *u + a*. But if *e* (*ē* in Luchuan) can result from *i + a*, it would be consistent for *ō* in Luchuan to result from *u + a*; and thus—dropping the *w* as before—we should regularly obtain *chō* from *chu wa*, *tabakō* from *tabaku wa*, etc.

The fourth rubric ("ng becomes *uō* in Isolation") offers more difficulty. We can only assume that this class of words came, for some unexplained reason, to follow the analogy of words in *u*. This will seem less improbable if we remember that in Japanese the relation between final *u* (=Luch *ng*) and the vowel *u* is very close, such *u*'s tending constantly to pass into *u*. Possibly the Luchuan words now terminating in *ng* formerly terminated in *uu*, through inability to pronounce a final consonant. Thus, where the modern language has *gajang*, *ting*, etc., the older forms may have been *gajauu*, *tiuū*, which would regularly have yielded the Isolated Forms *gajauō*, *tiuō*, in accordance with Rubric III. This class of words must, however, be allowed to fit in less well than the others with our hypothesis.

The fifth rubric offers no difficulty, the particle *wa* being often corrupted into *ya* even in Japanese. We thus see how easily Luchuan *bā-ya*, for instance, might represent an earlier *bā wa*, *kūgi-ya* an earlier *kūgi wa*, and so on.

As before said, we by no means firmly hold to the theory of the derivation of the Luchuan Isolated Forms as here set forth. We merely suggest it, as fairly fitting the observed facts when sifted in the light of our knowledge of the nearest related language. Knowing too, as we do, the essentially external and agglutinative nature of the grammatical processes generally in Japanese, Korean, and indeed all East-Asiatic languages, we are justified in suspecting and seeking for similar external causes in the case of Luchuan.

Korean, be it mentioned in passing, has an Isolating particle *neun* or *eun*, corresponding exactly to Japanese *wa*. Even Ainu—a tongue perhaps unconnected, but occupying an adjacent area—has a particle *anak* or *anakue* with precisely the same functions. For Luchuan alone to mark this particular grammatical relation by a genuine vowel inflection, would therefore be passing strange.

In connection with this chapter, the reader is advised to peruse what is said in the next chapter, ¶ 48 *et seq.*, on the subject of "Aggregation" and of Interrogation by means of the agglutinated particles *ng* and *nyi* respectively, as these phenomena and those of Isolation here treated seem to throw light upon each other.

CHAP. IV.—THE NOUN AND PRONOUN.

42.—The grammar of the Luchuan Noun differs considerably from that of the same part of speech in European tongues, the idea of gender being foreign to the Far-Eastern mind, number being left to be gathered from the context, and case being managed by independent words called postpositions, which correspond to our prepositions, but follow the noun instead of preceding it (see Chap. V). The so-called Pronouns differ in no way from ordinary Nouns.

Needless to say that Japanese shows entire agreement on a point so fundamental to the whole Far-Eastern group of polysyllabic languages as the above.

43.—The only approach to a pluralising suffix that has been met with is *chā*,

No Japanese equivalent exists.

used sometimes independently in the sense of "they," *e.g.*

<i>Chā-ya chassang y'atang</i>	} There were any
(lit. Jap.) <i>Karera-wa ikura-mo de attā</i>	

number of them
but also as in the following examples:—

uya, "parent;" *uya nu chā*, "parents."

dushi, "comrade;" *dushi nu chā*, "comrades."

Nu (Jap. *no*)—"of."

The very common word *tā* or *tāng*, meaning "etcetera," may perhaps be mentioned in the same context. Thus *ishi-gwā*, "a pebble" (lit. "stone child"); *ishi-gwā-tā*, "pebbles and such-like." Sporadic instances are also met with of the formation of a sort of plural by means of reduplication, as *mura-mura*, "various villages;" *huni-buni*, "vessels of all descriptions."

Japanese has no word related to *tā* or *tāng*, unless we accept *tachi* as such, which a very few words assume as a pluralising suffix. On the other hand, the rare instances of pluralisation by reduplication seem to be identical in the two languages. Thus *Isch. hani-bani* is Jap. *jane-bane*. The second member of such compounds always assumes the *Nipori*, if commencing with one of the letters susceptible of that change.

44.—In the absence of grammatical gender, all names of animals apply indiscriminately to both sexes, just like the English words "elephant," "fish," "spider," and scores of others. But if the turn of conversation should render explicit reference to the animal's sex indispensable, this can be managed by prefixing the word *wā*, "male," or *mī*, "female," thus :

mma, "horse" (in general); *wā-mma*, "stallion;" *mī-mma*, "mare."

wā, "pig" (in general); *wā-wā*, "hog;" *mī-wā*, "sow."

The full words signifying "male" and "female" in speaking of animals are *mī-mung wā-mung*, lit. "female thing, male thing," the order in which it is customary to mention them being the reverse of ours.

Conf. the Jap. prefixes *o* (written with the *Kana* character *♀*, properly *wo*, which shows that the Luch. initial *w* was originally common to this word in both languages), "male," and *me*, "female"; also the full words *mesu ou* (for *wosu*), "female and male." The original import of the syllable *su* in these Jap. words remains obscure.

45.—COMPOUND NOUNS are numerous, as in all languages of the Altaic type, and can be formed almost at will. Speaking generally, the first member of a compound qualifies the second :

<i>basha-nai</i>	"a banana (-fruit)"
<i>chi-gukai</i>	"anxiety" (lit. spirit-hanging)
<i>ufu-nē</i>	"a great earthquake"
<i>kata-ūsha</i>	"one (lit. side) leg"
<i>haru-yādui</i>	"a hut" (lit. "moor dwelling")
<i>maji-mung</i>	"a ghoul" (lit. "? thing")

Very rarely the two members of the compound are co-ordinated, as *tufi-mītu*, "husband and wife" (lit. "wife husband.")

The "Colloq. Jap. Handbook," ¶¶ 45-51, should be consulted in this connection, the two languages agreeing so closely in their use of compound nouns that it would be waste of space to describe here in detail all the varieties that occur in Luchuan. The Jap. correspondences of the examples given in the large type of this paragraph are as follows:—

Basha-nai. The species of banana-tree whose fibre is used for weaving (*Musa textilis*) is termed *bashā*, while the edible species is *bashū*. It therefore seems curious that the fruit should be *basha-nai*, with two *a*'s both short (conf. ¶ 17); yet such is apparently the case. Japanese uses the word *bashō* (corresponding etymologically to Luch. *bashō*) for both species, and *bashū no mi* for the fruit,—*mi*, "fruit," signifying properly "body." The Luchuan equivalent *nai* has a different origin, being connected with the verb *nayung* (Jap. *naru*), "to become," hence "to ripen."

Ōhi-gakui=Jap. *ki-gakari*, by the usual Luch. change of *k* to *ch* and the dropping of the *r*, the Jap. form of the word being the more original of the two.

Ufu-nē. In both parts of this compound, Luch. is more original than Jap., *ufu*, "great" (*ōho* in old Jap.), having been reduced to *ō* in modern Jap., while *nae* (better *naye*), the archaic equivalent of *nē*, has been lost and replaced by the foreign term *fi-chin*, borrowed from the Chinese 地震 (*tī-chên*).

Kata-fisha. The Jap. equivalent is *kata-ashi*. For *ashi* and *fisha* see above, pp. 30-31.

Hōru-yādai. Here *haru*=Jap. *hara*; but the Satsuma dialect of Jap. agrees with Luch. in substituting final *u* for *a* in this and certain other words. *Yādai*=Jap. *yadori*, are both really themselves compounds, viz. of Luch. *yā*, "house," and *tuyung*, "to take;" and of Jap. *ya* and *toru* respectively. Japanese does not use the compound *hara-yadori*, which Luch. *haru-yādai* would lead us to expect.

Maji-mung, commonly used as a term of abuse, has no precise Jap. equivalent, nor is the etymology of *maji* clear. Compare, however, such neo-classical Jap. expressions as *maga-pokoro*, "a depraved heart," apparently connected with the verb *magaru* "to be crooked."

Tuji has been treated of already in § 9. In view of the existence of the feminine prefix *mi*, it may seem strange that *mitu* should have the masculine sense of "husband." Japanese sheds no light on the matter.

46.—Among compounds may be noticed a class corresponding to the diminutives of European languages. Luchuan makes its diminutives in two ways, viz., either by prefixing *guma*, thus,

<i>nma</i>	"horse;"	<i>guma-nma</i>	"foal"
<i>ishi</i>	"stone;"	<i>guma-ishi</i>	"pebble"
<i>shima</i>	"island;"	<i>guma-shima</i>	"islet"

or by suffixing *gicā*, as

<i>nma</i>	"horse;"	<i>nma-gicā</i>	"foal"
<i>ishi</i>	"stone;"	<i>ishi-gicā</i>	"pebble"
<i>wā</i>	"pig;"	<i>wā-gicā</i>	"sucking-pig"

Guma should probably be identified with the first two syllables of the Jap. words *komakai*, "minute;" *koma-mono*, "small [sundry] wares." *Gicā* is the Niporised form of *kieā*, "a child," possibly identical with the synonymous Jap. *ko*, though a difficulty is caused by the *w*. Japanese makes its diminutives by prefixing *ko*, thus following a course exactly contrary to Luchuan. For instance, where Luch. has *ishi-gicā*, Jap. has *ko-ishi*.

47.—The phenomena most resembling an inflection of nouns—though widely differing in purport from the "cases" of European languages—are those of "Isolation" discussed at length in the preceding chapter, and of "Aggregation" and Interrogation to be now more briefly explained.

48.—AGGREGATION is the opposite of Isolation. While the latter process singles out a word and puts it in a place by itself (see § 37), Aggregation joins it to other words and shows that there is nothing special or peculiar about it, somewhat as "too," "also," "and," "even," do in

English. This is effected in Luchuan by agglutinating *ng* to the word in question. Thus (we give instances from nouns and pronouns indiscriminately):—

Plain.		Aggregated.	
<i>yā</i>	"you"	<i>yāng</i>	"you also"
<i>kuri</i>	"this"	<i>kuring</i>	"even this"
<i>fira</i>	"day"	<i>firing yuring</i>	"day and night"
<i>yura</i>	"night"		

Words ending in *ng* turn the *ng* into *nung*, as

Plain.		Aggregated.	
<i>tīng</i>	"heaven;"	<i>tinung</i>	"heaven too."

Notice the support hereby given to our hypothesis that this class of words originally ended in *n*, e.g. *tinu* (for modern *tīng*), etc. For if *tinu* were really the original Plain Form, the Aggregated Form *tinung* would be regular, as well as the Isolated Form *tīnū*. (Conf. ¶ 41, small type.)

The word *wang*, "I," is slightly irregular, making *wanning*. The regular form *wanning* is however also, though less generally, in use.

Japanese expresses Aggregation, as it does Isolation, by means of an independent particle, as *omae mo*, "you also;" *kore mo*, "even this;" *ten mo*, "heaven too;" or else it simply puts the two words side by side, as *hira yoru*, "day and night," without any particle at all. We may, however, assume without hesitation that the independent Japanese word *mo* and the Luchuan agglutinated termination *ng* or *ung* are identical, though no Luchuan using such words as *yāng*, *kuring*, etc., realises that he is expressing a complex idea. Such instances as Jap. *mukashi*, Luch. *ngkashi*; Jap. *mukatte*, Luch. *ngkati*, show that Luch. *ng* may correspond to Jap. *mo*, whence to *mo* the step is almost imperceptible.

49.—Aggregation, like Isolation, is by no means confined to nouns and pronouns,—a proof, by the way, of how

radically both differ from the case-inflections of Western languages. The suffix *ny* may equally well be agglutinated to almost any word, as

Plain.	Aggregated.
<i>ni</i> "in ;"	<i>ning</i> "even in "
<i>ichi</i> "saying ;"	<i>iching</i> "even saying "

But sometimes a considerable change is effected in the sense, as

<i>tā</i> "who ?"	<i>tāng</i> "anybody."
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In all this, Japanese agrees.

50.—INTERROGATION, so far as Nouns and Pronouns are concerned, is indicated as follows :

Short *i* becomes long *i*.

Short *u* adds *i*.

Ng is changed to *nui*.

Other finals suffix *yyi*,

for instance :—

Plain.	Interrogative.
<i>kuri</i> "this ;"	<i>kurī?</i> "this ?"
<i>sū-titsi</i> "a cyead ;"	<i>sū-titsī?</i> "a cyead ?"
<i>gusiku</i> "a castle ;"	<i>gusikui?</i> "a castle ?"
<i>ufu-tehu</i> "an adult ;"	<i>ufu-tehui?</i> "an adult ?"
<i>gajang</i> "a mosquito ;"	<i>gajanui?</i> "a mosquito ?"
<i>shing</i> "a thousand ;"	<i>shinui?</i> "a thousand ?"
<i>yama</i> "a moutain ;"	<i>yama-yyi?</i> "a mountain ?"
<i>tāri</i> "a father ;"	<i>tāri-yyi?</i> "a father ?"
<i>bappō</i> "a mistake ;"	<i>bappō-yyi?</i> "a mistake ?"

Here are two or three double examples :—

<i>Ti-yyi ashī?</i>	(Are they) hands ? or (are they) feet ?
<i>Ufu-tehui warabi?</i>	A grown-up person ? or a child ?
<i>Gajanui fē-yyi?</i>	Mosquitoes ? or flies ?
<i>Hyākui shinui?</i>	A hundred ? or a thousand ?

The subject of Interrogation in the Luchuan language is a somewhat complicated one, as will be seen when we come to a fuller

discussion of it in Chapters VII and IX, and attempt to unravel its varied effects on the conjugation of verbs. Japanese throws no light on this subject, possessing as it does but two Interrogative particles, *ka* and *ya*,—the latter used only in the Classical language,—both independent terms which in no way affect the form of the words they follow. The forms assumed by Luchuan nouns and pronouns when queried, lead us to postulate the original independent existence of an Interrogative particle *yyi*, which has coalesced with certain finals through the action of phonetic decay, but has retained its individuality in other cases. That *i* + *yyi* should run together into *i* is perfectly natural; also that *u* + *yyi* should become *ui*. The existence of Interrogative Forms in *ui* corresponding to Plain Forms in *ng* offers yet another confirmation of our view that such words originally terminated, not in *ng*, but in *nu* (conf. * 41 and 48).

Wang, "I," manifests irregularity in its Interrogative, as in all its other forms, the interrogative being *wanni!* where we should have expected *wanni?* Words in *ui* (for earlier *uri*) are also slightly irregular. Thus *Shui* has for its Interrogative *Shuyi!* (conf. * 40).

51.—PARADIGM OF THE QUASI-INFLECTIONS OF LUCHUAN NOUNS.

a. Words ending in <i>a</i> .		b. Words ending in <i>i</i> .	
Plain.	<i>fira</i> "a hill"	<i>warabi</i>	"a child"
Isolated.	<i>firā</i>	<i>warabē</i>	
Aggregated.	<i>firang</i>	<i>warabing</i>	
Interrogative.	<i>fira-yyi!</i>	<i>warabi!</i>	
c. Words ending in <i>u</i> .		d. Words ending in <i>ng</i> .	
Plain.	<i>chu</i> "a person"	<i>ching</i>	clothes "
Isolated.	<i>chō</i>	<i>chinō</i>	
Aggregated.	<i>chung</i>	<i>chinung</i>	
Interrogative.	<i>chui?</i>	<i>chinui!</i>	
e. Words ending in long vowels.			
Plain.	<i>pāpā</i>	"a grandmother"	
Isolated.	<i>pāpā-ya</i>		
Aggregated.	<i>pāpāng</i>		
Interrogative.	<i>pāpā-yyi!</i>		

f. Slightly irregular words in *i*, viz. those in *ai* or *ui* representing earlier *ori* or *uri*.

Plain.	<i>takabui</i>	"haughtiness"
Isolated.	<i>takabuyē</i>	
Aggregated.	<i>takabuying</i>	
Interrogative.	<i>takabuyī?</i>	

g. A few words in *i*, otherwise regular, take the Isolated Form properly belonging to words in *i*. Thus:—

Plain.	<i>kāgi</i>	"face"
Isolated.	<i>kāgē</i>	
Aggregated.	<i>kāging</i>	
Interrogative.	<i>kāgi-yyī?</i>	

The complete declension of the irregular word *wang*, already several times referred to, will be found in § 52.

Though there exist no Japanese quasi-inflections to compare with the above, some remarks made from a Japanese point of view on the nouns given in the paradigm may not be out of place.

Pira, "a hill," "an ascent" (=Jap. *saka*). *Hira*, the nearest Jap. phonetic equivalent, signifies not "a hill," but its exact opposite, "a flat." Curiously enough, *pira* means "cliff" in Ainu! How should these concordances and discrepancies be explained?

Warabi, "child." *Warabe* has the same signification in Classical Jap., but is now little used.

Chu, "person," has already been discussed on p. 31.

Ching, "clothes," identical with the Jap. *kinu*, formerly used in that sense (conf. *kiru*, "to wear,") but now generally signifying "silk."

Pāpā, "grandmother,"—a word considered vulgar because chiefly used by the common people. Both Jap. and Luch. show a curious parallelism between the words—or some of the words—for "mother" and "grandmother" (also used to signify "old woman" in general), thus:

Luch. *fafa*, "mother" Jap. *baba*, "mother"

" *pāpā*, "grandmother" " *baba*, "grandmother."

The resemblance between the pairs of words becomes closer still, if we take into consideration that Jap. *baba* almost certainly stands for an earlier *fafa*, and this, together with the like-sounding

Luch. term, for a yet more archaic *papa*. Thus in Jap. the difference between "mother" and "grandmother" would have been simply that caused by the *Nigori*, in Luch. simply that caused by a lesser or greater length of vowel sound. It is curious, too, to find *papa* used to denote the female parent rather than the male.

Takabai agrees with Jap. *takabari* by the usual Luch. elision of the letter *r*.

Kāgi has already been discussed on p. 31.

52.—PERSONAL PRONOUNS.

These, though not differing in their nature from ordinary nouns, may advantageously be enumerated here on account of their special importance.

They are, however, less important than in Western languages, because less frequently used. The Far-Eastern mind does not, like that of Aryans and Semites, recur at every moment to considerations of personality. Nine times out of ten, the context distinguishes *meum* from *tuum* sufficiently well, without resort to explicit assertion. Conf. "Colloq. Jap. Handbook", ¶¶ 65 *et seq.*, especially ¶ 71; also ¶ 427.

The Pronouns for the 1st Person are as follows:—

	Plain.	Isolated.	Aggregated.	Interrogative.	
First Person.	1. <i>wang</i>	<i>wannō</i>	<i>(wannung</i>	<i>wannū ?</i>	“I.”
	2. <i>wā</i>	(less com- (mon)	(wanting)	(wanting)	(wanting)
	3. <i>wattā</i>	<i>wattā-ya</i>	<i>wattāng</i>	<i>wattā-yyi ?</i>	“persons of my sort,” “we,” “I.”

Observe the irregularities of *wang*'s declension. The word is probably identical with Archaic Jap. *wa*, Jap. having dropped the final nasal as in the parallel instance of the present indicative of verbs. Classical Jap. *ware* is a later growth, modern Jap. *watakushi* a still later one. It stands for *wa-tenkushi*, lit. "carrying self to the utmost," i. e. "seeking self in everything," "complete

egotism," "selfishness," in which sense it first made its appearance towards the end of the classical period, being next employed as a humble expression, and finally as the recognised term for the first person.

Wā is probably the same word, the loss of the final nasal being made good by the lengthening of the preceding vowel.

Wattā seems to stand for either *wang-tā* or *wā-tā*, *tā* being a word signifying "etcetera," which is sometimes used as a sort of pluralising particle, as already mentioned in * 43. Besides the regular Aggregated Form *wattāng*, the anomalous form *wattā-gang* has been met with. It would seem to correspond literally to Jap. *ware-ra ga mo*, though Idiomatic Jap. does not admit of such a collocation of words.

53.—*Wang* is the word almost always used to express the sense of "I" or "me." *Wā* and *wattā* more often signify "my," "our;" nor is there any other means of rendering those Possessive Pronouns. Thus:

Wā nya My parent

Wā mung ga yā? Is it mine?

(lit. Jap. *waga mono ka*)?

Wattā kuni nu chu, My (or our) fellow-countrymen

(lit. Jap. My etc. country's person).

Notice also the form *wa mi*, "myself," corresponding to Classical Jap. *wā ga mi*.

Sometimes *wā*, in the sense of "self," is applied to others than the first person. For instance, *wā kkuwa*, "my child," may signify "one's (own) child," or "his child," "her child," if some third person is the subject of discourse.

54.—The 2nd Person is represented by

Second Person.	Plain. Isolat- Aggre- Interro- ed. gated. gative.			
	<i>yā</i>	<i>yā-yā</i>	<i>yāng</i>	<i>yā-yūi?</i>
	<i>unju</i>	<i>unjā</i>	<i>unjung</i>	<i>unjūi?</i>

"you" (to an inferior) "you" (polite)

Itā is said to be a plural form corresponding to the singular *yā* (conf. *wattā* from *wang*, "I"), and to be used

also as a possessive, thus *ittā nya*, "your parent." *Unju-nā* has been quoted to us as the plural of *unju*. That neither of these, however, should yet have been met with in actual practice, may serve to instance the scanty use of pronouns in the Luchuan language, where this part of speech is generally either ignored altogether or replaced by honorifics.

So far as use is concerned, Luch. *yā* corresponds to Jap. *omae*, which is employed in addressing inferiors, while *unju* corresponds to the honorific Jap. pronoun *anata*. The etymology of both the Jap. terms is perfectly clear. *O-mae*, lit. "honourable front," is an old honorific term now degraded in sense. Luchuan has the same word in the form *U Mē*, "His Lordship." *Anata* (from *ano kata*) is literally "that side," "beyond," in which signification the poets still use it, as *kumo no anata*, "beyond the clouds." *Agata* in Luch. is a term of kindred sense and derivation. The Luch. terms for "you" seem to lack all connection with Japanese, and their etymology is obscure; for as Luch. *y* and Jap. *n* are not known to represent each other in any other instances, we should not be justified in assuming a common origin for *yā* and Archaic Jap. *na*, "thou." *Unju* is probably an honorific compound, like many others of the so-called personal pronouns of Far-Eastern languages, the initial letter being, it may be supposed, the common honorific *n* (Jap. *o*), for which see * 178 and 183 :—*お*所, lit. "honourable place," would be a periphrasis well-suited to Oriental modes of speech; but as that would read *n-jū*, not *unju*, we must look elsewhere for a satisfactory derivation. Classical Japanese had a word *imashi* signifying "thou." Would it be too venturesome to assume a connection between *imashi* and *unju*? French *je* and Spanish *yo* look quite as far apart, yet come from a single source.

55.—What European grammarians call the "Third Person" has no special words to represent it. Generally left unexpressed, it may occasionally be represented by such approximate equivalents as *ari*, "that;" *ann tchu*, "that person," "he," "she;" *ann winagu*, "that woman." See also the observations on honorifics in * 183.

Similar phenomena present themselves Japanese, Korean, etc.

56.—DEMONSTRATIVE PRONOUNS.

Substantive Form.

Adjective Form.

<i>kuri</i> "this" (<i>hic, celui-ci</i>)	<i>kunu</i> "this" (<i>hic, ce.....ci</i>)
<i>uri</i> "that" (<i>iste, celui-là</i>)	<i>unu</i> "that" (<i>iste, ce.....là</i>)
<i>ari</i> "that" (<i>ille, celui-là</i>)	<i>anu</i> "that" (<i>ille, ce.....là</i>)

Kuri and *ari*, *kunu* and *anu*, agree so perfectly, according to the laws of letter-change governing the two languages, with Jap. *kore* and *are*, *kono* and *ano*, that the divergence of Luch. *uri* and *unu* from Jap. *sore* and *sono* appears all the more remarkable.

Kuri, *uri*, and *ari* are declined regularly according to the paradigm for nouns ending in *i*, thus:—

Plain.	Isolated.	Aggregated.	Interrogative.
<i>kuri</i>	<i>kurē</i>	<i>kuring</i>	<i>kuri?</i>
<i>uri</i>	<i>urē</i>	<i>uring</i>	<i>uri?</i>
<i>ari</i>	<i>arē</i>	<i>aring</i>	<i>ari?</i>

The corresponding adjective forms do not admit of declension.

57.—*Kunna*, *unna*, and *anna* are cognate adjective forms signifying "such as this," "such as that." *Kung gutōru* and *ung gutōru* (for *kunu gutōru* and *unu gutōru*), lit. "this like," "that like,"—conf. provincial English "such-like,"—occur with the same meanings. *Ang gutōru* (for *anu gutōru*), "such as that," probably also exists, though it does not happen to have been met with.

Japanese has *konna*, *sonna*, and *anna*. Its equivalents for *kung gutōru*, etc., namely *kono gotoki*, *sono gotoki*, and *ano gotoki*, are little used, the slightly different phrase *kaku no gotoki* being preferred in the book language, while the colloquial avoids such expressions. *Ki* in Jap. *gotoki*, *ru* in Luch. *gutōru*, are "Attributive" terminations. Conf. the first part of Chap. VII, especially ¶ 98, and the beginning of Chap. VIII.

58.—INTERROGATIVE AND INDEFINITE PRONOUNS.

Plain.

Aggregated.

<i>tā?</i> "who?"	<i>tāng</i>	} "anyone," "anybody"; (with a negative verb)
lit. Jap. (dare de-atte-mo)	<i>tā y'ating</i>	
		"nobody."

<i>hā</i> ? "what ?"	$\left\{ \begin{array}{l} chāng \\ chā\ y'ating \end{array} \right.$	$\left. \vphantom{\left\{ \begin{array}{l} chāng \\ chā\ y'ating \end{array} \right.}} \right\}$ anything: (with a negative verb) nothing.
<i>nū</i> ? "what ?"	$\left\{ \begin{array}{l} nūng \\ nū\ y'ating \\ nū\ nūng \\ \text{(lit. Jap.) } (nan\ to-mo) \end{array} \right.$	$\left. \vphantom{\left\{ \begin{array}{l} nūng \\ nū\ y'ating \\ nū\ nūng \\ \text{(lit. Jap.) } (nan\ to-mo) \end{array} \right.}} \right\}$ do.; do.

59. The Isolated Forms and the Interrogative Forms in *yü* of these pronouns are not in use. Notice, however, the following combinations:—

Though some of them are not what we should term pronouns. It is convenient to mention them here.

tā *ga*, "somebody" (or other) ;
chū *ga* "something" (or other), "somehow" ;
chā *shí* ? (lit. what by ?) "why ?" "what for ?"
chā *ya* ? (" " ") "how ?"
chā *sō* ? (" what if-one-does ?) "how ?"
chāng *gūtōru* (*chāng*=*chā*) what like ? "what sort of ?"

and such combinations of *nū* as

nū *nchí* ? "why ?"
nū *zhāi* "what with ?"
nū *ndí* "what ?" (in quotations, see ¶ 60.)

Tā, "who ?" which may seem considerably far removed from modern Jap. *dare*, closely corresponds to Archaic Jap. *ta*, the agglutination of the unexplained suffix *re* to this word, as in the case of *ware*, "I" (=Luch. *wang* or *wā*), having only taken place in the early Classical period. For *chā*, on the other hand, no Jap. affinities present themselves. *Nū*, the equivalent of Jap. *nani* (Luch. *n*, sometimes=Jap. *ni*), confirms Mr. Aston's view ("Grammar," pp. 70-71) that the original Jap. word for "what ?" was *na*, and that the syllable *ni* is here nothing but the common postposition *ni* which properly means "to." The method whereby Luchuan forms its Indefinite Pronouns from the Interrogative series coincides nearly, but not exactly, with Japanese. For instance, the latter language says *dare de mo*, not *dare de attē mo*, as in our literal translation of *tā y'ating*; similarly in the parallel cases of *chū y'ating* and *nū y'ating*,=Jap. *nan de mo*. The *ga* of *tā ga* and *chā ga* corresponds to the Jap. Interrogative particle *ka* (*dare ka*, *nani ka*).

60.—It is not easy to draw any distinction of meaning between *chā* and *nā*. The former is, however, more widely used, except in the constantly recurring locution *nā ndi* (=Jap. *nan to*), which corresponds to "what?" in a certain class of cases so well-known to students of Japanese that we need not stop here to discuss it (conf. "Colloq. Jap. Handbook," * 117), thus:—

<i>Kumā, nā ndi yut</i> (lit. Jap.) <i>Koko-wa, nan to iu</i> <i>ukuru ga?</i> <i>tokoro ka?</i>	}	What is this place called?
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61.—RELATIVE PRONOUNS exist in none of the languages of this region. See * 98 for an explanation of the manner in which Luchuan can make good this deficiency by employing what is termed the "Attributive Form" of certain tenses of the verb, a peculiarity wherein it agrees less exactly with modern colloquial Japanese than with the Classical dialect of that language. For the most part, however, relative phrases, whether pronominal or adverbial, are avoided, and the sentence is turned some other way. A good instance of this divergence of idiom occurs in the third example in * 97, where the English translation twice employs the Relative Pronoun "who," while the Luchuan original has a gerund in the first instance, and simply repeats the substantive in the second.

CHAPTER V.—THE POSTPOSITION.

62.—Postpositions correspond to the prepositions of European languages, but follow the noun instead of preceding it.

The general agreement between Luchuan and Japanese in the matter of postpositions is chequered by considerable differences of detail. Two things are specially noticeable,—the breaking up of certain comprehensive Japanese categories into smaller ones, for instance *de* which is represented partly by *ya* or *y'*, partly by *shāi*, *to* represented partly by *tu*, partly by *ndi*; and the absence in Luchuan of particles so essential to Japanese as *wa*, the sign of "Isolation" (replaced by inflections of the noun, *conf.* Chap. III, also Chap. IV, ¶ 51), and *wo*, the symbol of the Accusative. Luchuan simply leaves the accusative relation to the mind, without denoting it by any special particle or inflection (*conf.* ¶ 179). Reference to the "Colloq. Jap. Handbook," ¶ 130, will show that in Japanese, too, the so-called Accusative is a comparatively modern development. Furthermore, Luchuan possesses some postpositions of which even the most archaic Japanese shows no trace.

The following list includes all the Postpositions that have been met with. Some few admit of the same quasi-inflections as nouns; these are noticed in each instance:—

63.—*Dō*, an emphatic particle sometimes suffixed to the Conclusive Form of the verb:—

<i>Unu kutung nimarang dō!</i>	} Oh! I cannot think so.
(lit. Jap.) Sono koto-mo omowarenai, yo!	

Jap. *yo* corresponds pretty closely in sense; but there seems to be no actual Jap. equivalent of Luch. *dō*, unless we accept Colloquial *ze* as such. Japanese *zo* represents the entirely different Luch. *du*, which is treated of in the next paragraph.

64.—*Du* is an emphatic particle (never final), which is the subject of an important rule of syntax, governing, as it does, in the "Attributive Form" the final verb which would otherwise be in the "Conclusive" (see ¶ 98, Sect. III):—

<i>Urā, yā ga kan-chigē</i>	} It is just in that that		
(lit. Jap.) Sore-wa, omae no kangae-		} you are mistaken.	
<i>ndi isi du y'aru.</i>			[chigai] (More lit. "...may be
to in-koto zo de aru				said to be mistaken.")

The use of *du*, which is extremely frequent, corresponds for the most part to an emphatic inversion of the construction in English, such as we have given in the above example, in lieu of the simpler "you are mistaken in that."

Luch. *du* corresponds to Jap. *zo*. It is interesting to note the retention by the southern language of a peculiar grammatical rule (the change of the Conclusive verb into the Attributive Form in such cases), which, though strictly enforced in Classical Japanese, has been dropped by the modern colloquial.

65.—*Ga*. I. This postposition is identical with Japanese *ga* in its various widely divergent acceptations,—genitive, nominative, and adversative ("Colloq. Jap. Handbook," ¶¶ 91, *et seq.*), and it also, though much more rarely, represents Jap. *ni*, thus:—

<i>Nama-sachi tūi ga yarashabitasī</i>	} I sent to enquire a		
(Jap.) Sendatte kiki ni yarimashita		} little time ago, but	
<i>ga, mada jūtō-ya nēyabirang.</i>			} no reply has yet come.
<i>ga, mada hentō wa gozaimasen</i>			

The first *ga* here corresponds to Jap. *ni*, the second is adversative, and illustrates the rule (peculiar to Luchuan) that *ga* so used must be preceded, not by the Attributive Form of the verb, but by the Verbal Noun in *si* (*yarashabitasī*). This subject will be reverted to later on (¶ 101, Sect. II).

The following are more normal examples of the use of *ga* :—

Yā ga kan-chigō. } Your
(Jap.) Omae no kangae-chigai } mistake.

Nē ga yutang. } There has been an
(Jap.) Jishin ga yutta } earthquake.

It will be seen in * 76 that the postposition *nu* also very frequently serves to mark the nominative relation. A tendency may be noticed to use *ga* for this purpose in the chief clause of the sentence, *nu* in the subsidiary clauses.

II.—Luchuan *ga* represents the Japanese interrogative particle *ka*, as

Mā ngkai i-menshēbi' ga ? } Where are you
(Jap.) Doko ye irasshainasu ka ? } going ?

Luch. *ga* is, however, much less often used than Jap. *ka*; for, as will be seen by reference to ¶¶ 50, 95, and especially 181, the subject of interrogation is a far more complicated one in Luchuan than in the sister tongue. *Ga* interrogative governs the preceding verb in the Apocopated Form, as instanced in the foregoing example *i-menshēbi'* (conf. ¶ 99). There is no Jap. equivalent for this phenomenon of Luch. grammar.

66.—*Gutu* indicates resemblance, manner, hence intention :—

Thus generally corresponding in function to the Jap. *yō ni*, though the etymological connection is doubtless with Classical Jap. *yoteshi*, "like," "similar," the Luch. *gutu*, *gutōru*.

Harāug gutu tatchang. } He has gone off without pay-
(Jap.) Harawazu ni tatta } ing (*More lit.* like not paying).

Nā kēyuru gutu shabira. } I think I'll (do so as to)
Mō kaeru yō ni shimashō } be going.

67.—*Kai*, "to." See *ngkai*, ¶ 74.

68.—*Kara*, “from.” Isolated Form, *karā*. The primary sense of “from” passes into “after,” “before,”^A “owing to,” even “by,” “on”:—

Kuma kara. From here, hence.

Kuri karā, chichasami? } Is this a short
This from, is near? } cut?

(lit. Jap.) *Kore kara-wa, chikai-ka?*

Ninang mādū kara. }
Not drink before from } Before drinking.

Ndi yut tukuen kara... } Owing to the circumstance
(lit. Jap.) to in tokoro kara } that....

Mma kara ichung. } To go on
Horse from to go } horseback.

Kagu kara ichung. To go by palanquin.

Kē-shō kara hunē-ing shi... }
Sea-surface from, nausea even, doing } Being seasick.

Japanese scholars will notice that *Lochuan* extends the use of this particle—otherwise employed as in the sister tongue—to a new class of cases, which the last three of the phrases here given serve to illustrate. The derivation of *kara* is unknown.

69.—*Kutu*, “because.” This particle governs the preceding verb or adjective in the Apocopated Form (see ¶ 99):—

Māda jēsa' kutu } Because it is still too
(Jap.) *Mada hayai kara* } early.

Ing nu nacha' kutu } Because a dog bark-
(Jap.) *Inu ga hoeta kara* } ed.

Nāda wakayabirang kutu, nā } As I don't
(lit. Jap.) *Mada wakarimasen kara, mō* } yet understand,
chu-kēnō ichi chikuchi'n tabi mishēbiri. } please be so
hito-tabi itte kikashite o tamai nasare } very kind as to
repeat it to me
once again.

Kutu is a noteworthy word, as it exactly parallels the curious passage of Latin *causa* into Italian *cosa* and French *chose*. Meaning, it would seem, properly "cause,"—whence, by a process of turning nouns into particles very common in these languages, "by cause of," "because,"—it also occasionally assumes the signification of "thing," as in *Yi kutu dēbiru yā*, the equivalent of our "I beg to congratulate you," but lit. "Oh; it is a good thing." In this sense it possesses the "Isolated" and "Aggregated" Forms *kutō* and *kutung*, and relinquishes its government of the Apocopated Verbal Form, taking the Attributive Form like any other substantive, thus,

Yā-ya ama njaru kutu mi amit } Have you ever
(lit. Jap.) *Omae-wa asuko deta koto; no aru-ka?* } been there?
more lit. "Is there such a thing as your having gone out there?"

Japanese, even in its most archaic form, shows us *koto* (the etymological equivalent of Luch. *kutu*) in the sense of "thing" only, and uses the postposition *kara* (properly "from") or *yori* (properly "leaning on") to supply the place of "because." In Luchuan such a use of *kara* is extremely rare, and *yori* does not exist.

70.—*Madi* "till," "as far as," "to," "even." Isol. *mādē*; Aggreg. *mading*. (Same as Jap. *made*.)

Kuma kara Shuri mādē } From here to
(Jap.) *Koro kara Shuri made-wa* } Shuri.

Yā mading }
(Jap.) *Omae made-mo* } Even you.

Iti mading } Till any time, i. e., for-
(Jap.) *Itsu made-mo* } ever.

71.—*Nā*, a final emphatic expletive.

Jap. *ne* or *nā*, provincial *nā*.

Ku-jima dēng nā. } It is a small island, is n't
(lit. Jap.) *Ko-jima da ne* } it?

72.—*Nakai*, "in," hence "whereas." Aggreg. *nakaing*.

Ung gutōru tukuru nakaing, } Do any people live
(lit. Jap.) *Sono gotoki tokoro ni-mo* } in such a place as
chu nu wū ga yē? } that?
hito no iru ka?

74.—*Ngkai*, "towards," "to";—

Kuma ngkai, lit. "here towards," i. e. "hither."

Fuka ngkai, "elsewhither."

Tôchô ngkai, "to Tôkyô."

U sachi ngkai | "Please go first ;
lit. Honourable front towards | *après vous*."

Words ending in *ng* change *ng* to *nu* before *ngkai*, as *fākū-nīng*, "a clerk;" *fākū-nīnu ngkai*, "to the clerk" (with more or less stress on the *nung*).

Japanese scholars will notice that Luch. *ngkai* corresponds very closely in sense to Jap. *ye*. Does the following tentative derivation commend itself to their judgment? *Ngkai* stands for *nu ka yi* (= Jap. *no ka ye*), lit. "to the place of." The Luch. genitive particle *nu*, as will be noticed *s. v.*, is apt to lose its vowel and become simply *n*. Neither *ka* nor *yi* have been met with in Luch.; but *ka* is an archaic Jap. term for "place," still preserved in such words as *oka*, for *ao-ka*, "hillock [place]," and *saka*, "hill," lit. "narrow place," meaning perhaps originally rather what we should call a "pass" than an ordinary ascent, while *yi* is the conjectural Luch. equivalent of the Jap. particle *ye*, "towards." According to this hypothesis, *kuma ngkai*, "hither," would signify literally "to the place of here," and similarly in other instances. *Kai*, a poetical equivalent of *ngkai*, would be accounted for as the same compound minus the initial genitive particle, the omission of the latter being by no means infrequent. Here is a stanza exemplifying the use of *kai* :—

Luch.	Lit. Jap.
<i>Uchinā kai imēnē,</i>	Okinawa ye irasshareba
<i>Wannū sōtī imōri !</i>	Ware-mo soete irasshai !
<i>Wang fichui nukuchi</i>	Ware hitori nokoshite
<i>Imē nu nanyūnā ?</i>	Irassharu-koto no naru-ka ?

i. e.

If thou goest to Great Luchu,

Take me also with thee !

Could it be that thou shouldst go

Leaving me alone ?

(3rd and 4th lines inverted in the translation.)

75.—*Ni*, "in," "to." Isol. *nē* ; Aggreg. *nīng*.

Ni is used exactly like the same particle in Jap. ("Colloq. Jap. Handbook," ¶ 104, *et seq.*)

We find *ni* shortened to *n'* in the locution *n' tsiti* (almost exclusively used in the Isolated Form *n' tsitē*), "owing to," "because of."

Jap. ni tsuite. The Loeh. might equally well be written *ng tsitē* so far as pronunciation goes, thus:—

Kuri n' tsitē (or *kuring tsitē*), "owing to this." But the former orthography better shows the derivation of the idiom. Written in the latter alternative way, it would probably be mistaken for an Aggregated Form.

76.—*Nu.* The primary signification of this particle is "of," though it is used in a great variety of other ways, notably to express the nominative. The final *n* is often elided:—

Mōji nu faja, "The mother of Meneius."

Achinē n' chu "A person of trade," *i. e.*, a "merchant," "a broker."

Mā nu kuni nu chu } "A person of the country
(*Jap.*) *Doko no kuni no hito?* } of where?" *i. e.*, "what coun-
tryman?"

Duahi nu chū, "They of comrade," *i. e.*, "Comrades."

Fī nu naka ngkai, "Into the fire."

Tida nu agatōng, "Has risen of the sun," *i. e.*, "The sun has risen."

<i>Ngkashi . tisi nu habu</i>	} Once upon a time there was a snake, which.....
(lit. <i>Jap.</i>) <i>Mukashi hitotsu no hebi</i>	
<i>nu ru-yabitasi ga</i>	
<i>no orimashita ga</i>	

<i>Chi nu chichōru chu.</i>	} "An intelligent per- son."
(lit. <i>Jap.</i>) <i>Ki no kiite-iru hito</i>	

Conf. "Colloq. Jap. Handbook," ¶¶ 110, *et seq.*, for the use of *no*, the *Jap.* form of *nu*. (In the most archaic *Jap.*, for instance in some of the poems of the "*Manyō-shū*," we also find *nu*.) The two languages differ chiefly in the two following points:—
I. Luchuan makes a much freer use of *nu* to express the nominative, whereas *Jap.*, especially modern Colloquial *Jap.*, mostly prefers *ga* for this purpose. II. Luchuan never employs *nu*, as *Jap.* so

constantly does so, to signify "one" or "ones" ("Colloq. Jap. Handbook," ¶ 112), but always uses *muu* or *muu* (=Jap. *mono*, "thing") in such cases. Luchuan also sometimes omits *na* where Jap. has not the facility of so doing, notably after pronouns, as *wā uya*, Jap. *watakushi no oya*, or in Classical phrase *wa ga oya*, "my parents."

77.—*Shāi*, less well *sāi*, "with," "out of," "of," a particle expressing origin or means in such phrases as

Kurē, nū shāi tsikutē' ga? } What is this
(lit. Jap.) *Kore-wa, nan de tsukutte-aru ka?* } of made?

Tsina shāi kunchi. }
(Jap.) *Tsuna de shibatte* } Having tied it with a rope.

78.—*Shāni*. Identical in sense with the preceding, and probably a more original form, though apparently less used. Indeed neither word is common:—

Yai shāni nuchi-kurusattang. } He was thrust to death
(Jap.) *Yari de nuki-korosareta* } with a spear.

Japanese scholars will observe that *shāi* and *shāni* render one of the acceptations of modern Jap. *de* (Colloq. Jap. Handbook," beginning of ¶ 88, and first three examples).

79.—*Shi*. The radical signification of this word is "by," though we may have to render it in English by "for";—

Chā shi cha' ga? } What have you come
What by have-come? } for?

Chassā shi ichu' ga? } How much will you
(lit. Jap.) *Ikura de iku ka?* } go for?

It will be noticed that Luch. *shi* translates one of the senses of modern Jap. *de*. May we perhaps identify it with Archaic Jap. *shi*, which has hitherto been considered a sort of expletive (conf. Aston, p. 144)? Whether Luch. *shi* has any radical connection with *shāi* and *shāni* cannot be ascertained in the present state of our knowledge,—or rather ignorance.

80.—*Tu*, "with," as

Mma-saji tu nu hanashi. } A conversation with a
(Jap.) Bettō to no hanashi } groom.

It is also used after certain onomatopoes, as

Sari-zari tu shōng. } It look spick and
(Jap.) Sappari (?) to shite iru } span.

Sometimes it is strengthened to *ttu*, as in

Waza ttu } On purpose.
(Jap.) Waza to }

The agreement of Luch. *tu* with Jap. *to* is very close, so far as it goes. All the more curiously must it strike us to find *to's* commonest and most important function,—that of representing the conjunction "that,"—undertaken by the completely alien word *nai*.

81.—*Wuti*, "in," "at." Isol. *wutē*.

Conf. Classical Jap. *ni oite*.

Yamatu wuti.

In Japan.

Kuri wutē.

Hereupon.

Keshō wutē, ammadī nan-jē arang.

(lit. Jap.) Kai-jō oite-wa amari nangi-wa aranu } I don't suf-
fer much at
sea.

82.—*Ya*. This important particle, used in conjunction with *ang*, "to be," or some honorific equivalent of *ang*, expresses the sense of our verb "to be" in predicative phrases. *Ang* happening to commence with a vowel, *ya* appears in practice in the apocopated form *y'*.

Notice that *ya* exercises one of the functions of the Jap. particle *de*.

U byō-chē, chā y'a-mishēbi' ga? } How is your ill-
(lit. Jap.) O byō-ki-wa dō de arassharu ka ? } ness ?

Yā shuku-bung y'a' kutu... } Because it is.
(lit. Jap.) Omae shoku-bun d'a kara } your duty.

Ang y'ara hazi. } It is probably so.
(lit. Jap.) Sō d'arō haza. } (Idiomatic Jap. *Sō darō*.)

<i>Nērang hazi y'aru mung nokai...</i>	} Whereas it ought
(lit. Jap.) Nai hazu de-aru mono ni	
(idiom. Jap.) Nai hazu da no ni		not to be.

83.—*Yā*. This postposition serves as an expletive in such phrases as *Hajimiti yā*!

The Jap. *hajimete*, lit. "beginning," hence "for the first time," hence—"I am delighted to have the pleasure of making your acquaintance."

It is also very often suffixed to the interrogative particle *ga*, as

Nāshū menshēbi' ga yā? (Is your master at
(lit Jap.) Nushi-wa irasshaimasu ka? home?)

In searching for Jap. affinities, one would naturally turn to Classical *ya* (Aston, pp. 137 and 152) as the representative of Luch. *yā*. The cumulative use of two interrogative particles is, however, somewhat perplexing from a Japanese point of view.

84.—*Yā* is a final expletive used in certain semi-honorific imperative locutions:

<i>Ukuchi kwiri yō?</i>	} Please wake me.
(Jap.) Okoshite kure na!	

Yō is doubtless identical with the Jap. *yo* or *ro*, which serves to form the imperative mood in verbs of the second and third conjugations ("Colloq. Jap Handbook, ¶ 253).

85.—COMPOUND POSTPOSITIONS. Two postpositions are sometimes used together to express a compound meaning. The double interrogative *ga yā* has been already mentioned in ¶ 83. Here is an instance of *da* and *ga* combined, each in its proper sense, the former denoting emphasis, the latter predication.

<i>Urū, yā ga kan-chigē</i>	} It is just in
(lit. Jap.) Sore-wa, omae no kangae-chigai.	
<i>ndi iai da y'aru.</i>	
to in-koto zo de aru		that that you are mistaken.

The combinations most common in Jap., such as *de wa*, *woba*, *ni mo*, etc., do not occur in Luchuan, partly because neither *de* nor *wo* exists in that language, partly because *wa* and *mo* are otherwise provided for by what we have ventured to term quasi-inflections. Thus Jap. *ni wa* becomes Luch. *nā*, *ni mo* becomes *ning*, etc. In some cases, too,—for instance that of *no* already mentioned in ¶ 76,—the more restricted sense of certain postpositions in the southern language prevents them from combining with others.

86.—QUASI-POSTPOSITIONS ("Colloq. Jap. Handbook," *¶ 141, *et seq.*) exist, as in Japanese. *N' tsūtō* (see *¶ 75), "owing to," "because of" (Jap. *ni tsuite*), is the commonest of all. *Tam ni*, "for the sake of" (Jap. *tame ni*); *weī ni*, "above," hence "besides" (Jap. *ue ni*); *ni ngkatī*, "opposite to" (Jap. *ni mukatte*), and many others might be quoted.

CHAPTER VI.—THE NUMERAL.

87.—The simple and consistent Chinese method of counting having almost superseded various vagner and more cumbrous methods in all the countries within the sphere of Chinese influence, the chief thing to do here is to give the Luchuan pronunciation (or rather mispronunciation) of the Chinese words, which naturally differs but little from that current in Japan :—

1	<i>ichi</i>	5	<i>gū</i>	9	<i>kū</i>	10,000	<i>mang</i>
2	<i>nī</i>	6	<i>roku</i>	10	<i>jū</i>		
3	<i>san</i>	7	<i>shichi</i>	100	<i>hyāku</i>		
4	<i>shi</i>	8	<i>hachi</i>	1,000	<i>shing</i>		

All other numbers are obtained by combinations of the above, as may be seen in any Chinese or Japanese grammar.

It will be observed that, where the Luchuan pronunciation differs from the Japanese, it approximates towards the Chinese. Thus *gū* (5) is somewhat nearer than Jap. *go* to Chinese *wu*, and *roku* (6) nearer than Jap. *roku* to Chinese *lu*.

88.—The pronunciation indicated in the text is that employed when the numerals are thus counted one after another. Generally however, they are used in close combination with some other word suffixed, in which case the long vowel (except in *jū*, 10) is always shortened; thus, *nī*, "two," but *nī-ning*, "two years: *nī-jū-gū*, "twenty-five," but *nī-jū-gu-ning*, "twenty-five years."

89.—*Hyāku* (100), *shing* (1,000), and *mang* (10,000), are treated in Luchuan as nouns susceptible of inflection according to the paradigms given on pp. 42-3: For instance, 10,000 has the following forms:—

Plain. Isolated. Aggregated. Interrogative.

mang *manō* *manung* *manni?*

The numbers below a hundred cannot thus be declined, because they are considered merely in the light of prefixes.

90.—ORDINAL NUMBERS are obtained by prefixing the word *dā* (Chinese *tí* 第, Jap. *dai*) to the cardinal numbers, as *dā-ichi*, "number one," "first." Fractional numbers and other numeral idioms also closely follow Sinico-Japanese models, including of course what are termed the "Auxiliary Numerals" or "Classifiers,"—words that resemble our "two loaves of bread," "ten sail of the line," "a hundred head of cattle." Thus, *huni is-sō* (by contraction for *ichi-sō*), lit. "ship one-vessel," i. e. "one ship." (Colloq. Jap. Handbook, ¶ 157 *et seq.*)

91.—In Luchuan, as in Japanese, only the first ten native numerals have survived the invasion of Chinese terminology, and are still employed concurrently with the foreign imported terms. They are as follows:—

The origin of *tsi* (*tsu* in Jap.), the termination of the first nine numerals, is obscure.

92.—SUBSTANTIVE FORM. FORM USED IN COMPOUNDS.

1	<i>tītsi</i>	<i>chu</i>	(- <i>kūng</i>) (once)
2	<i>tātsi</i>	<i>ta</i>	(- ") (twice)
3	<i>mītsi</i>	<i>mī</i>	(- ") (thrice)
4	<i>yūtsi</i>	<i>ya</i>	(- ") (4 times)
5	<i>itsi</i> tsi	<i>itsi</i>	(- ") (5 ")
6	<i>mūtsi</i>	<i>mu</i>	(- ") (6 ")
7	<i>nanatsi</i>	<i>ana</i>	(- ") (7 ")
8	<i>yātsi</i>	<i>ya</i>	(- ") (8 ")
9	<i>kukunutsi</i>	<i>kukun</i>	(- ") (9 ")
10	<i>tū</i>	<i>tu</i>	(- ") (10 ")

The agreement with Japanese is very close (conf. "Colloq. Jap. Handbook," ¶ 146 *et seq.*), except in the case of the first two numerals, respectively *hitoten* and *futatsu* in Japanese, which Luchuan has, so to say, decapitated. That the longer Jap. forms are the more original, is proved by the retention of such words in Luch. as *ſichui* (poetical for *chui*), "one person," "alone," and *futsika*, "the second day of the month." Japanese is also more regular in having the substantive form *hitoten* accompanied by *hito* as the form to be used in compounds. Luchuan *chu*, as has been shown on p. 31, may plausibly be identified with Jap. *hito* by the analogies of letter-change in the two languages. With *titsi* and *hitatsu* the case is more difficult, and the only explanation which suggests itself is that *titsi* and *chu* may have originally belonged to different Luchuan dialects, though now both incorporated in the general language. This natural method of enrichment and diversification is well known in other families of speech. Remark also that, widely as Jap. *hito* and Luch. *chu* may differ to the ear, they agree in signifying, not only "one," but "an individual," that is "a person," which would be too strange a coincidence were they not radically the same word.

Observe the shortening of the long vowels of the numerals when, in the process of word-building (*i.e.*, in compounds), the voice is naturally hurried onward to the latter part of the word.

93.—The substantive forms of the original native numerals, at any rate as far as nine inclusive, admit of the same inflections as other substantives, thus,

Plain.	Isolated.	Aggregated.	Interrogative.
<i>titsi</i>	<i>titsē</i>	<i>titsing</i>	<i>titsi?</i>

94.—There is a choice between prefixing the short form directly to the noun, and using the substantive form followed by the particle *nu*, thus

<i>chu-taru</i> , or	} one barrel.
<i>titsi-nu-taru</i>	

Usage decides. Here *chu-taru* would rather mean "one barrelful," *titsi nu taru* "one [actual] barrel." The Luchuans seem to have a fondness for this latter form of expression. For instance,

where the Japanese would say *hebi ip-piki*, "one snake" (lit. "snake one fellow"), using the Chinese numeral and auxiliary numeral, the Luchuans prefer to employ their native language and say *titi nu habu*.

一	二	三	四	五	六	七
八	九	十	十一	十二	十三	十四

Of the ancient Luchuan terms for the numbers higher than "ten," no notice remains. The Japanese, as we learn through their early literature, employed forms ending in the unexplained syllable *so* to denote the "tens," for instance *misso*, "thirty;" *iso*, "fifty;" while such combinations as *misso mari itsutsu*, lit. "thirty plus five," were in use, for which the modern language substitutes the terser Chinese *san-jū go*, lit. "three-ten five." Ordinal numbers were not distinguished from the cardinals. Precisely the same process of borrowing is now going on among the younger generation of Ainu. Little wonder that when Chinese affords these poor people the means of calling, for instance, "thirty-five" *san-jū go* (for naturally all such Chinese terms come to them with the pronunciation of their Japanese neighbours and masters), little wonder, we say, that they should adopt it rather than follow their fathers in saying *ashikuz ikashima wan e ta hotuz*, lit. "five added to ten taken from two score" (!) This fact of the adoption of the Chinese numeral system alike by Japanese, Luchuans, Koreans, and even Ainu well deserves notice, illustrating as it does the ease with which native words, even when so essential as the numerals, may be dropped and replaced by foreign equivalents, if the practical advantage of such a course proves itself to be very great.

CHAPTER VII.—THE VERB.

95.—The general structure of the Luchuan verb agrees closely with that of Japanese in disregarding all considerations of number and person, while luxuriating in moods and tenses, in carefully graded honorific forms, and in conjugations active and passive, causative and potential, each of which again is inflected in a negative as well as in a positive voice. Whereas, however, modern Japanese possesses but one form for each tense, Luchuan for certain tenses has several forms differentiated to subserve separate functions. In this it partly resembles the earlier Classical Japanese, and partly recalls Korean analogies.

96.—What is meant will be best explained by reference to an actual example, such as that afforded by the paradigm of the Present and Imperfect Indicative tenses of *ang*, "to be [there]":—

Indicative Present	Conclusive	<i>ang</i>	Imperfect	<i>atang</i>
	Attributive	<i>aru</i>		<i>ataru</i>
	Apocopated	<i>a'</i>		<i>ata'</i>
	Interrogative	<i>ami?</i>		<i>ati?</i>
	Verbal Noun	<i>asi</i>		<i>atasi</i>

The Japanese scholar will here recognise only the Present Attributive *aru* as an old friend, it doing duty in the northern language for the first three forms of the Luchuan paradigm (Conclusive, Attributive, and Apocopated), while the Interrogative is there represented by *aru ka?*, the Verbal Noun simply by *aru* or by the periphrasis *aru koto*, lit. "is thing," "is fact," i.e. "the fact of being." In the Imperfect tense, the solitary Jap. form *atta* (Interrog. *atta ka?* Verbal Noun, *atta* or *atta koto*) corresponds etymologically to the Luch. Apocopated Form *ata'*.

97.—The CONCLUSIVE FORM is the predicative verb proper, subject to the important condition that it can stand only at the end of the sentence. It never occurs in a subordinate clause, for the reason that all subordinate clauses precede the principal clause, and the sentence invariably terminates with the latter :—

.....*ndi yuru hanashi nu ang.* } There is a story
(Jap.).....*to in hanashi ga aru* } to the effect that.....
(the European construction being exactly reversed, our introductory words coming to clinch the story at its conclusion.)

Kurā, yī nēbi y'ang. } *lit.*, This is a good
(lit. Jap.) *Kore-wa, ii mane de aru* } imitation, *i. e.* It is
good to imitate this.

Aru ufu-achinā-n 'chu }
(lit. Jap.) *Aru ō-akindo* } The family of a certain
nu uchi nakui, chui }
no uehi ni, hitori } rich merchant included
winagu-n 'gwa nu ati, }
onago no ko no atte, } an only daughter, whom
wikiqa nu uya, winagu }
otoko no oya, onna } both father and mother
nu uya ga ip-pē }
no oya ga jū-bun } loved with their whole
kanashasōtasi ga, }
kawaigatte-ita ga, } hearts, but who was
kunu winagu-n 'gwa }
kono onago no ko-wa } lame from her birth.
maāri gūnā y'atang, }
umare bikko de atta }

Occasionally the Conclusive permits the addition of a final exclamatory particle, thus :—

Chū-ya fīa y'abing yā! } Oh! how cold it
(lit. Jap.) *Kyō-wa samui de arimasu ze* } is to-day!

Theoretically we may assume, if we like, that even in such cases the Conclusive Form really ends the sentence, and that the exclamatory particle is an after-thought.

98.—The ATTRIBUTIVE FORM has three functions :—

I.—It precedes and qualifies nouns, thus often replacing our verb accompanied by a relative pronoun, much as if in English, instead of saying “the man who came,” we were to say “the came man.” Thus,

Aru inaka nakai } *lit.* In a district which there is, *i. e.*
(*Jap.*) *Aru inaka ni* } In a certain district.

Chinū charu wikiga. } The man who came yes-
(*Jap.*) *Kinō kita otoko.* } terday.

Not infrequently an assimilation of the final syllable *ru* of this form to the initial *t* of the following word takes place, thus :—

Sizika ni at (for *aru*) *tukuru.* } A place which is quiet.
(*lit. Jap.*) *Shizuka ni aru tokoro* } *i. e.* a quiet spot.

Observe the retention by Luchuan of the full Idiom *ni aru*, which *Jap.* has corrupted into *na*;—for the idiomatic *Jap.* of this example would be *shizuka na tokoro*.

II.—Even when such nouns as *tukuru*, “place;” *tuchi*, “time;” *bā*, “occasion,” and one or two others sink into conjunctions meaning “where,” “when,” “just as,” etc., the Attributive continues to be used before them, and it thus comes to assume the predicative force of the Conclusive in certain subordinate clauses. For instance, *Shizika ni at tuchi*, *lit.* “The being quiet time,” may mean “When it is quiet.”

III.—It replaces the Conclusive Form at the end of any sentence containing the emphatic particle *du*, for instance :—

Wang du, shin-dū, Fijā }
(*lit. Jap.*) *Ware zo, sen-dō (?)* } I am Captain Fijā.
du y'aru. } I am.
zo de aru

Urē, yā ga kan-chigē }
(*lit. Jap.*) *Sore-wa, omae ga kangae-chigai* } It is just in
ndi isi du y'aru. } that that you
to in-koto zo de aru } are mistaken.

Idiomatic Jap.:—*Sare koso omoē no machigai to iu mono da.*

Du being in constant use, this construction occurs very frequently. Only in interrogative sentences does *du* fail to influence the form of the verb, thus :

<i>Isha ni mishihi nāsi du,</i> (lit. Jap.) <i>Isha ni misete miru-koto zo,</i> <i>mashē arani ?</i> <i>mashi-wa aranu-ka ?</i>	}	Wouldn't it be as well just to let the doctor see it ?
--	---	--

This third use of the Luchuan Attributive Verbal Form should have special interest for Japanese scholars, it being the survival of a grammatical phenomenon known to us only in the earlier stages of the northern sister-tongue.

99.—The APOCOPATED FORM replaces the Attributive or Conclusive before the following postpositions,—*ga*, one of the signs of interrogation ; *kutu*, " because " ; and *ndi*, equivalent to the Jap. *to* and more or less to our quotation marks (see p. 55) :—

<i>Ikutsi a' ga yā ?</i> (lit. Jap.) <i>Ikutsu aru ka nē</i>	}	How many are there ?
---	---	----------------------

<i>Mashi y'a' kutu.</i> (lit. Jap.) <i>Mashi de aru kara</i>	}	Because it is better.
---	---	-----------------------

<i>Huna-ukui shu' ndi ichi.</i> (lit. Jap.) <i>Funa-okuri suru to itte</i>	}	To see him off as far as the ship.
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The Attributive is however retained before *ndi*, instead of the Apocopated Form, when governed by the emphatic particle *du*. The following sentence exemplifies both the main rule and this exception :—

<i>" Kētē, kata-fishā nagasa' "</i> (lit. Jap.) <i>Kaette, kata-ashi-wa nagai</i> <i>ndi mōariru gurē du</i> <i>to umareru gurai zo</i> <i>y'ayabiru " ndi ichang.</i> <i>de arimasuru to itta</i>	}	He said that, on the contrary, it would be more correct to affirm that she was born with one leg longer than the other.
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Sigu nnnusi du mashi y'aru. } To drink it at
 (lit. Jap.) *Sugu nomu-koto zo mashi de aru* } once will be
 the best plan.

Ā! sigu nnnutasi du } Ah! to have drunk it
 (lit. Jap.) *Ā! sugu nonda-koto zo* } at once would have
mashi y'atarung yā! } been the best plan!
mashi de attarō yo!

i. e. "Oh! how I wish I had drunk it at once!"

Nnnusi is the Verbal Noun of the Present, *nnnutasi* the Verbal Noun of the Imperfect tense of *nnnung*, "to drink" (Jap. *nomu*). Notice, in this last instance, the over-ruling of the Attributive concord by the Conclusive, the reason for which is the exclamatory final particle *yā*. Such cases are rare, whereas the Verbal Noun followed by *du* governing the final verb in the Attributive is among the commonest and most characteristic idioms in the language (conf. ¶ 98, Sect. III).

Cognate to the above examples are such as the following, though here the Verbal Noun denotes not the act, but the agent (Jap. *mono*, not *koto*):—

Nijilē nu asi ga du, } 'Tis the patient
 (lit. Jap.) *Kan-nin no aru-mono ga zo,* } man catches the big
uſu-iyō tuyuru. } fish. (Proverb.)
ō-awo-wa toru.

Notice the insertion of *ga* before *du* in this class of instances.

II.—The Verbal Noun assumes a predicative force—in other words replaces the Conclusive Form—in the first of two clauses joined together by the adversative post-position *ga* (conf. * 65).

This also is an extremely common idiom.

Yi toshi ni nati wusi ga,
 (lit. Jap.) Ii toshi [-goro] ni natte
 oru-ga,
yāng shitchōru tāt kata-fishā
omae-mo shitte-oru tōri kata
ashi-wa
incharasi n' tsitā, tatui
mijikai ni tsuite wa, tatōe
chu ngkai kwira ndi sing,
hito ye kureyō to shite-mo,
iri-mūkū tura
iri-muko torō
ndi sing, katafa-mung y'arē
to shite-mo, katawa-mono de
aroba
sukkuetchōsi ga, chā ga
komaru ga, nani ka
yī kangō-ya nērani ?
ii kangae-wa nai-ka ?

She has arrived at
 the proper age [for
 matrimony ;] but
 owing to one of her
 legs, as you know,
 being shorter than
 the other, whether
 we think of send-
 ing her as a bride
 into another family,
 or of adopting a
 bridegroom or her
 into ours, her cripp-
 led condition is
 alike an embarrass-
 ment, for which
 awkward case have
 you not some good
 idea to suggest ?

The Verbal Nouns here are *wusi* from Present Tense of *wung*, "to be" (Jap. *aru*); *incharasi* from Present of the adjective *inchasing*, "short" (Jap. *mijikai*); and *sukkuetchōsi*, Perfect of *sukkuetchung*, "to be in trouble" (no cognate Jap. word exists). The first and third of these illustrate the predicative use of the Verbal Noun, while the second (*incharasi*) belongs to the class of cases treated of in section I of this paragraph. Japanese, possessing no such Verbal Nouns, replaces them by ordinary verbs and adjectives in the common form of the present tense,—*aru*, *mijikai*, *komaru*, etc.

III.—The Luchuan Verbal Nouns distinguish, like nouns in general, a Plain and an Isolated Form; and as the former always ends in *si*, the latter is always in *ā*, according to paradigm *b* on p. 42. The Aggregated Form probably exists, but has not been met with; and these nouns lack the Interrogative, for the obvious reason that the verb is otherwise equipped in that respect, both

with the inflectional forms in *mi*, *ti*, etc., and with separate particles, such as *ga* already mentioned (conf. ¶ 65, Sect. II, and ¶ 181), which express the idea of interrogation.—Note that all instances of the Isolated Form of Verbal Nouns belong by their nature to Section I of the present paragraph, thus:—

<i>Kagu kara ichusē mashi</i>	} Is it better to go by
(lit. Jap.) <i>Kago de iku-wa mashi</i>	
<i>ga yā? mata uma kara</i>	
<i>ka nē? mata uma de</i>	
<i>ichusē mashi ga yā?</i>	} palanquin or on horse-
<i>iku-wa mashi ka nē?</i>	
	} back?

<i>Kunu yurō, kazi nu</i>	} The absence (more lit.
(lit. Jap.) <i>Kono yoru-wa, kaze no</i>	
<i>nērangtarē.....</i>	
<i>nakatta-koto-wa.....</i>	
	} the there was not) of
	} wind on this night.....

Ichusē is the Isolated Form of *ichusi*, Verbal Noun of the present tense of *ichu*, "to go" (Jap. *iku*); *nērangtarē* is similarly from *nērangtai*, Verbal Noun of the imperfect tense of *nērang*, "not to be" (perhaps cognate to Jap. *nai*).

There can be no doubt that Luchuan, in its distinction of various forms within the limits of the present and certain other tenses, preserves a feature of the common ancestral tongue which Japanese has abandoned. Going back from the latter language as now spoken to its Classical stage, we find similar phenomena, though on a reduced scale and only carried out consistently in certain conjugations. Japanese grammarians term the Conclusive Form *Zet-tai-gen* (決定言) or *Sai-dan-gen* (截斷言), and the Attributive *Zoku-tai-gen* (續體言). There even exists one form in Jap. for which Luchuan has no equivalent,—a form which replaces the Conclusive at the end of any sentence containing the highly emphatic particle *koso*, and called *Ki-zen-gen* (既然言). Thus, to borrow an example from Mr. Aston,

Yorazu no yamai wa, | It is from strong drink alone that all
sake yori koso okoru. | diseases spring.

(The Conclusive would be *okoru*.)

The following table gives a conspectus of the present tense of two representative verbs in Luchuan, Classical Japanese, and Modern Colloquial Japanese:—

" TO GO OUT."	Luchuan.	Classic Jap. (2nd Conjugation.)	Modern Jap.
Conclusive	<i>njiyung</i>	<i>idzu</i>	} <i>-deru</i>
Attributive	<i>njiyuru</i>	<i>idzuru</i>	
Apocopated	<i>njiyu'</i>	} (wanting)	
Interrogative	<i>njiyumi</i>		
Verbal Noun	<i>njiyusi</i>		
Koso Form	(wanting)	<i>idzure</i>	

" TO KILL."	Luchuan.	Classic Jap. (1st Conjugation.)	Modern Jap.
Conclusive	<i>kurushung</i>	} <i>korosu</i>	} <i>-korosu</i>
Attributive	<i>kurushuru</i>		
Apocopated	<i>kurushu'</i>	} (wanting)	
Interrogative	<i>kurushumi</i>		
Verbal Noun	<i>kurushusi</i>		
Koso Form	(wanting)	<i>korore</i>	

It will be noticed that Classical Japanese sometimes distinguished the Conclusive from the Attributive, but that in the first conjugation, which includes the great majority of verbs, this distinction had already been dropped, while the modern language drops it in all cases whatsoever; furthermore that the sole surviving Japanese inflection sometimes agrees with the Luchuan Attributive, sometimes with the Apocopated Form. One solitary verb—*aru*, "to be"—exhibits both these forms, viz. *aru* and *a'* (in the word *da*, which would better be written *d'a* or *d'a'* if the object were to indicate the etymology). So far, however, as function is concerned, the two forms are confused. So much in passing. We reserve for a later page a more detailed comparison of the conjugations in the two languages. See the "Excursus on the Origin of the Japanese Verbal Conjugations," printed after Chap. IX.

102.—The five-fold inflection of Luchuan verbs analysed above shows its full development only in the Present and three Past tenses (Imperfect, Perfect, and Pluperfect) of the Indicative Mood of the Positive Voice, and in the Imperfect and Pluperfect Indicative of the Negative Voice. The Positive Future has but a single inflection for the Conclusive, Attributive, and Apocopated Forms, its Interrogative is obtained by means of a periphrasis, and no Verbal Noun exists. The Negative Present has three forms for the five functions, while the Negative Future is as poor as the Positive Future (see paradigm). The nature of the other moods does not permit of their possessing such inflections. The Gerund, however, exhibits the distinction between Plain, Isolated, and Aggregated; the Imperative has a peculiar Isolated Form, and the Desiderative Verbal Adjective in *bushang*, likewise, is susceptible of various inflections.

103.—The following paradigm gives a conspectus of the conjugation of 𠄎, a regular Luchuan verb in its two voices,—Positive and Negative. The various Honorific, Passive, Potential, and Causative inflections will be noticed further on, 𠄎 129, *et seq.*

The paradigm comprehends all the forms we have met with; but in the absence of any native study and record of such grammatical phenomena, it is more than likely that some of the rarer forms have escaped us. The discovery of these must be left to future students.

Properly speaking, Luchuan has but one conjugation. The single type, however, suffers certain regular modifications of detail according to the terminal letter of the stem. For this reason, in addition to one active verb in full, we give condensed paradigms of the various classes, each distinguished by its characteristic stem-ending.

104.—CONJUGATION OF A REGULAR LUCHUAN VERB.
Tuyung, "to TAKE" (Jap. *Toru*).

Indicative Mood.

POSITIVE VOICE.			
Certain Present or Future.		Perfect.	
Conclusive	<i>tuyung</i>	Conclusive	<i>tutóng</i>
Attributive	<i>tuyuru</i>	Attributive	<i>tutóturu</i>
Apocopated	<i>tuyu'</i>	Apocopated	<i>tutó'</i>
Interrogative	<i>tuyumi?</i>	Interrogative	<i>tutómi?</i>
Verbal Noun	<i>tuyusi</i>	Verbal Noun	<i>tutósi</i>
Imperfect.		Pluperfect.	
Conclusive	<i>tutang</i>	Conclusive	<i>tutótang</i>
Attributive	<i>tuturu</i>	Attributive	<i>tutóru</i>
Apocopated	<i>tuta'</i>	Apocopated	<i>tutóta'</i>
Interrogative	<i>tuti?</i>	Interrogative	<i>tutóti?</i>
Verbal Noun	<i>tutasi</i>	Verbal Noun	<i>tutótasi</i>
Probable Future or Present.			
		Conclusive	} <i>tura</i>
		Attributive	
		Apocopated	
		Interrogative	<i>tui ga shabira?</i>
		Verbal Noun	(missing)

Stem	<i>tur</i>		
Indefinite Form	<i>tui</i>		
“ Apocopated	<i>tu'</i>	Conditional Present	<i>turē</i>
Gerund	<i>tuti</i>	Hypothetical “	<i>turā</i>
“ Isolated	<i>tutē</i>	Coincident	<i>tuinē</i>
“ Aggregated	<i>tuting</i>	Contingent	<i>tuidingsē</i>
Imperative	<i>turi</i>	Conditional Past	<i>tutōrē</i>
“ Isolated	<i>turē</i>	Hypothetical Past	<i>tutōrā</i>
Imperative Compound <i>tutōri</i>			
Concessive Present.....		| (replaced by Aggregated Gerund)	
Concessive Past.....		| <i>tutang-tēkang</i> <i>tutang-tēng</i>	

Desiderative Adjective *tui-bushang*, conjugated according to paradigm of Adjectives in * 155.

Frequentative Form *tutai*.

NEGATIVE VOICE.

Certain Present or Future.

Perfect.

Conclusive	} <i>turang</i>	Conclusive	} <i>tutē wurang</i>
Attributive		Attributive	
Apocopated		Apocopated	
Interrogative	<i>turani?</i>	Interrogative	<i>tutē wurani?</i>
Verbal Noun	<i>turangsi</i>	Verbal Noun	<i>tutē wurangsi</i>

Imperfect.

Pluperfect.

Conclusive	<i>turangtang</i>	Conclusive	<i>tutē wurangtang</i>
Attributive	<i>turangtaru</i>	Attributive	<i>tutē wurangtaru</i>
Apocopated	<i>turangta'</i>	Apocopated	<i>tutē wurangta'</i>
Interrogative	<i>turangti?</i>	Interrogative	<i>tutē wurangti?</i>
Verbal Noun	<i>turangtasi</i>	Verbal Noun	<i>tutē wurangtasi</i>

Improbable Future or Present.

Conclusive	} <i>turang hazi.</i>
Attributive	
Apocopated	
Interrogative	<i>turang ga shabira?</i>
Verbal Noun	(missing).

Gerund.	<i>turangti</i>	Conditional Pres.	<i>turang-</i>
" Isolated	<i>turangtē</i>		<i>ding arē</i>
" Aggregated	<i>turang-</i>	Hypoth. Pres.	<i>turang-</i>
	<i>ting.</i>		<i>ding arē</i>
Imperative (conf. * 127) (for other tenses conf. * 128).			

Desiderative Adjective *tui-bushakō nērang.*

Frequentative Form *turangtai.*

Indicative Mood.

105.—CONSPECTUS OF THE VARIOUS STEM-CLASSES.

Luchuan possessing no proper infinitive mood, and the custom of the natives, when asked for the equivalents of foreign verbs, being to quote them by their Conclusive Present, we adopt that as the standard form both here and in the Vocabulary,—thus *nayung*, *njiyung*, *yabing*, *ang*, *menhēng*. By far the commonest ending is *ang*. Such other endings as *ing*, *ēng*, *ang*, can mostly be traced back to an earlier *ung*.

I.—Stems in *b*.

Indic. Pres.	<i>yubung</i> ("to call")
Imperfect	<i>yudang</i> *
Neg. Pres.	<i>yubang</i>
Indef. Form	<i>yubi</i>
Imperative	<i>yubi, ē</i>

II.—Stems in *g*.

<i>isjung</i> ("to hasten")
<i>isjang</i>
<i>isjang</i>
<i>isji</i>
<i>isji, ē</i>

III.—Stems in *k*.

Indic. Pres.	<i>chichung</i> ("to hear")	<i>kanung</i> ("to eat")
Imperfect.	<i>chichang</i>	<i>kadang</i>
Neg. Pres.	<i>chikang</i>	<i>kamang</i>
Indef. Form	<i>chichi</i>	<i>kuni</i>
Imperative	<i>chiki, ē</i>	<i>kami, ē</i>

IV.—Stems in *m*.V.—Stems in *n*.

Indic. Pres.	<i>shinung</i> ("to die")	<i>ninjung</i> ("to sleep")	<i>kwjung</i> ("to tie")
Imperfect	<i>shijang</i>	<i>nintang</i>	<i>kunchang</i>
Neg. Pres.	<i>shinang</i>	<i>nindang</i>	<i>kundang</i>
Indef. Form	<i>shini</i>	<i>ninji</i>	<i>kunji</i>
Imperative	<i>shini, ē</i>	<i>nindi, ē</i>	<i>kundi, ē</i>

VI.—Stems in *nd*.VII.—Stems in *r*.

(A.—Stems in *r* preceded by any vowel except *i*.)

Indic. Pres.	<i>nayung</i> ("to become")	<i>kōyung</i> ("to buy")
Imperfect	<i>natang</i>	<i>kōtang</i>
Neg. Pres.	<i>narang</i>	<i>kōrang</i>
Indef. Form	<i>nai</i>	(wanting)
Do. Apoc.	<i>na'</i>	<i>kō'</i>
Imperative	<i>nari, ē</i>	<i>kōri, ē</i>

* The Gerund *yudi* being etymologically the fountain-head from which not the Imperfect only, but various other tenses are derived, it might be better, theoretically speaking, to print it in this place. We have preferred to give the Imperfect, on account of its termination, which students might be liable to confound with that of the Negative Present unless specially warned in each instance.

That such verbs as *kōyung*, "to buy"; *kēyung*, "to return"; *umuyung*, "to think;" and others of similar form should appear in Luchuan among those with stems in *r*, is a curious instance of secondary formation. Japanese analogy proves that, for instance, the stem of *kōyung*, "to buy" (Jap. *kau*, for *kafu*, itself for still earlier *kapu*), was originally *kay*. This having been corrupted to *kō*, and thus deprived of the final consonant which conjugational needs seemed to demand, was provided with a new final consonant etymologically alien to it, borrowed from the most numerous of all the classes, viz. Class VII. The same process was repeated in the case of every verb with original *f* or *p*, in other words in the case of every verb with *au*, *ou*, or *ui* for its termination in Modern Japanese.

(B. Stems in *ir* with Imperfect in *t*.)

Indic. Pres.	<i>wasiyung</i> ("to forget")
Imperfect.	<i>wasitang</i>
Neg. Pres.	<i>wasirang</i>
Indef. Form	<i>wasiri</i>
" Apocopated	<i>wasi'</i>
Imperative	<i>wasiri</i> , <i>ē</i>

A few of these, notably the Honorific verb *yabing* (conf. top of next page), make the Imperfect in *itang* (with long *i*), which seems anomalous, as there is no contraction in this tense to account for the lengthening of the vowel. It may be merely a case of mistaken analogy.—Most of the verbs in this sub-class *B* correspond to Japanese verbs of the 2nd conjugation.

(C. Stems in *ir* with Imperfect in *teh*.)

Indic. Pres.	<i>shiyung</i> or <i>shīng</i> ("to know")
Imperfect.	<i>shitchang</i>
Neg. Pres.	<i>shirang</i>
Indef. Form	<i>shiri</i>
" Apocopated	<i>shi'</i>
Imperative	<i>shiri</i> , <i>ē</i>

N. B. Both subdivisions of stems in *ir* admit of contraction in the Indicative Present, thus

Conclusive	<i>wasiyung</i>	or	<i>wasing</i>
Attributive	<i>wasiyuru</i>	"	<i>wasiru</i>
Apocopated	<i>wasiyu'</i>	"	(wanting?)
Interrogative	<i>wasiyumi</i>	"	<i>wasimi</i>
Verbal Noun	<i>wasiyusi</i>	"	(wanting?)

Usage seems to fix some few in the contracted, others in the non-contracted form, but to leave most to the individual taste of the speaker. We cannot, however, speak with certainty on this delicate point.

VIII.—Stems in *z*.IX.—Stems in *t*.

Indic. Pres.	<i>kurushung</i> ("to kill")	<i>machung</i> ("to wait")
Imperfect	<i>kuruchang</i>	<i>matchang</i>
Neg. Pres.	<i>kurusang</i>	<i>matang</i>
Indef. Form	<i>kurushi</i>	<i>machi</i>
Imperative	<i>kurusi, ē</i>	<i>mati, ē</i>

ANALYSIS OF THE CONJUGATIONAL FORMS.

106.—The Stem and the Indefinite Form are the foundations on which the rest of the verbal structure is raised, as can easily be seen by study of the paradigms. For this reason, these parts of the verb must be discussed first.

107.—The Stem is not in use as an independent word. The Indefinite Form, on the other hand, besides its use as a "Base" for other moods and tenses, occurs independently in such idioms as the Interrogative Future, e.g.

Tui ga shahira? Shall I take? (Idiomatic
(lit. Jap.) *Tori ka shimashō?* Jap. *Torimashō ka?*)
and perhaps in some others.

As the paradigms show, it is only one class of verbs (the 7th) that apocopates the Indefinite Form when used

as a "Base" for the tenses of the Indicative and several other parts of the verb. Most classes possess but a single Indefinite Form.

The reader is referred to the "Colloq. Jap. Handbook," §§ 221-5 and 278, for full explanations of what is meant in this class of languages by the technical terms "Stem," "Base," and "Indefinite Form," and to Chapters VIII and IX of the same work for an exposition of the nature and uses of the conjugational forms in general, these differing so widely in many fundamental characteristics from all European linguistic phenomena as to necessitate somewhat close study in order to be properly understood.

Classical Japanese preserves the stem intact throughout the entire conjugation, thus *toru*, *torite*, *toraba*, *toranu*, etc., showing us that Luchuan *tu* and *tai* stand for an earlier *turi*, *tuynung* for *turing*, etc. So far therefore as the stem is concerned, Luchuan exhibits the language in an advanced stage of phonetic decay.

108.—While preserving the final letter of the stem intact in the Negative Voice and in one or two of the less important moods of the Positive, Luchuan almost always modifies this letter in the Indefinite Form, in the chief Positive tenses, viz. the Present, Imperfect, Perfect, and Pluperfect, and also in the Gerund. As this habit of modifying verbal stems is one of the characteristic peculiarities of the language, we will attempt to investigate its origin.

We say "characteristic" of Luchuan, because Japanese presents but faint traces of a similar tendency. The classical form of Japanese indeed presents none at all, the stem-consonant, as already remarked, being there invariably preserved unaltered. But the Modern Colloquial possesses verbs like *matou*, Indef. Form *machi* (from stem *mat*), where the beginnings of changes similar to those that have been carried so far in the sister tongue may be traced. The Gerund and Past Tense of Modern Japanese also have suffered considerable decay, losing the stem-consonant in most cases. See "Colloq. Jap. Handbook," §§ 235 *et seq.*

The key must apparently be sought in the marked tendency of Luchuan organs of speech to sibilate and

otherwise soften down consonants before the lighter vowels *i* and *u*,— a tendency which is generally resisted before the heavier, more open vowel *a*. Thus we find

Jap.	Luch.		} <i>K</i> and <i>g</i> changed to <i>ch</i> and <i>j</i> .
<i>kita</i>	<i>chita</i>	" north "	
<i>Ryūkyū</i>	<i>Dūchū</i>	" Luchu "	
<i>negi</i>	<i>niji</i>	" onion "	} with <i>k</i> and <i>g</i> intact.
but {	<i>taka</i>	" hawk "	
	<i>kage</i>	" shadow "	

In a precisely analogous manner, therefore, *kikung* or *kikunu* (Jap. *kiku*), which theoretical considerations lead us to assume as the earlier form of the Luchuan word signifying "to hear," would have passed into *chikung* in the modern language. This we find to have been the case, while the negative *chikang* retains the second *k*, because it is safeguarded by the succeeding heavy vowel *a*. The same thing happens throughout class III of verbs, as *njuchung*, "to move"; *njukang*, "not to move" (Jap. *ugoku*, *ugokanu*); *hachung*, to spit, *hakang*, "not to spit" (Jap. *haku*, *hakanu*), etc., etc. It would be putting the cart before the horses to say that the *ch* of the Positive becomes *k* in the Negative;—rather is it the original *k* of the Negative that becomes *ch* in the Positive of the modern language. A similar remark applies to every other case of stem-change:—it is always the Negative that preserves the more original form. What has here been said of the Present tense applies with equal force to the Indefinite Form, because the vowel of the latter is *i*; thus *chichi* for earlier *kiki*. The Imperative retains the original consonant *k* (*chiki*, etc.), and is thus advantageously differentiated from the otherwise homonymous Indefinite Form.

109.—Coming now to a consideration of the Gerund, we find a different cause at work to produce its apparently capricious varieties of form. The analogy of Japanese teaches us that the Gerund was originally obtained by

suffixing the syllable *ti* to the Indefinite Form; thus *tu* [*r*] *i-ti*, *chichi-ti* (or rather *kiki-ti*). A habit has, however, been established of dropping either the radical syllable preceding the termination *ti*, or else that termination itself. This gives us such mutilated forms as *tuti* for *turiti*, *chicki* (no longer to be distinguished from the Indefinite Form) for *chichiti*, etc. But in some cases the omitted syllable does not disappear so completely as to leave behind it no trace of its former presence, whence further changes explained below under each stem-class. The three past tenses follow the Gerund in all its changes, because, as will be shown later on, they are really compounds of it and one or other of the verbs signifying "to be."

110.—The analysis of the various classes is as follows :—

Class I.—Stems in *b*.—The characteristic consonant is preserved in the Indefinite Form, the Imperative, and the Positive Present, as *yubi*, *asibi*; *yubung*, *asibung* (Jap. *yobu*, *asobu*). In the Gerund *yudi*, *asidi* (for earlier *yubiti*, *asibiti*), the omitted syllable *bi* has left a trace of itself in the *Nigori*-ing of the termination (*di* for *ti*, conf. p. 28).

Class II.—Stems in *g*.—The *g* is softened to *j* in the Indefinite Form and Positive Present, *isaji*, *isajung* (Jap. *isogu*), for the reasons set forth in * 108. The Gerund drops its termination,—*isaji* for *isajiti*. Classes II and III are the only ones that present this peculiarity.

Class III.—Stems in *k*.—Their peculiarities have been set forth above in * 108.

Class IV.—Stems in *m*.—The cause of the change of *m* to *n* in the Indefinite Form and Positive Present of this class remains obscure. All that can be said is that Luchuan organs prefer *n* to *m*, and have accordingly substituted the former letter for the latter in many words beside

verbs (conf. ¶ 26). Luchuan *kannung*, "to eat," given as the first example of this class, corresponds etymologically to Japanese *kamu*, "to bite." *Yunnung*, "to read," is the Japanese *yomu*. The Gerunds *kudi*, *yudi*, stand for *kaniti*, *yuniti*, the nasal of the dropped syllable surviving in the *Nigori* of the termination (conf. class I.).

Class V.—Stems in *n*.—Only here does the Indicative Present retain the stem-consonant unchanged. The Gerund *niji* stands for *shiniti*. We should have expected *shiti* instead. So far as our acquaintance with the language goes, *shinung*, "to die," is the sole representative of this class.

Class VI.—Stems in *nd*.—*Ninjung* and *kunjung* (corresponding but distantly, if at all, to Japanese *neru* and *kumu*) are the only representatives of this class that have been met with. Their Gerunds differ from each other, being *ninti* and *kunchi* respectively, probably representing earlier *nnditi* and *kunditi*.

Class VII.—Stems in *r*.—This extremely numerous class is characterised by the dropping of the radical *r* or its change into *y*, in accordance with a common habit of the language which equally affects all parts of speech (see ¶ 29),—thus *tui* for *turi*, *tuyung* for *turung* (Jap. *toru*), etc. There is also a general tendency in this class to carry change still further by apocopating the Indefinite Form and by contracting the Positive Present,—thus *njyung* or *njing*, "to go out" (Jap. *deru*); *shiyung* or *shing*, "to know" (Jap. *shiru*). The Gerund is mostly in *ti*, as *tuti* for earlier *turiti*, *wasiti* for *wasiriti*. But sometimes the omitted syllable *ri* leaves a trace of its influence in the more emphatic termination *tehi* as *shitchi*, for earlier *shiriti*, *chitchi* for *chiriti*. (Conf. classes I, IV, etc., where a vanished stem-consonant leaves its trace in the altered form of the Gerund.)

Class VIII.—Stems ending in *s*.—The *s* tends to be pronounced as an *sh* in the Positive Present and Indefinite Form, and has accordingly here been so transcribed. The Gerund of this class—*kuruchi*, *chāchi*,—seems to owe its peculiar form to metathesis. Originally *kurusiti* or *kurushiti*, it would first have become *kurutishi*, then *kurutshi*, i.e. *kuruchi*. Similarly *chāchi* from original *chāsiti* (conf. ¶ 24).

Class IX.—Stems in *t*.—The *t* is softened to *ch* in the Indefinite Form and Positive Present, thus causing confusion with the *k* stems. The Gerund however is different, being in *tchi* instead of *chi*, and the Imperative of course also different, being in *ti* instead of *ki*. Perhaps the Gerund here offers another case of metathesis of the two final syllables:—*matichi* (whence the actual form *matchi*) for *machiti*.

111.—Having thus briefly indicated the conjugational characteristics that distinguish the nine classes of verbs, marked each by its special stem-consonant, we proceed to consider the various TENSES in detail.

112.—PRESENT INDICATIVE.—The terminations of the Present Indicative, *ng*, *ru*, *'*, *mi*, and *si*, for the most part resist analysis. We incline to regard the Conclusive *uyung* as standing for an earlier *tuyum* or *tuyumu*, or rather (as the stem ends in *r*) *turum* or *turumu*. The fact of the Interrogative Present *tuyumi* having an *m* suggests this; for it could then be dissected into *tuyum yyi*,—*yyi* being the interrogative particle treated of on pp. 41-2.

The remarkable number of Japanese verbs in *mu*, all belonging to the most ancient stage of the language, goes to support this view, as *inamu*, "to deny," from *ina*, "pay;" *haramu*, "to conceive," from *hara*, "the womb;" *shiramu*, "to dawn," from *shiroi*, "white;" *motomu(ru)*, "to seek," from *moto*, "origin," etc., etc.

The Apocopated Form we consider to be derived from the Attributive, by elision of the final syllable. Strictly as the distinction between Attributive and Apocopated is now observed, there exists no radical divergence of function between them, such as separates and individualises each of the other forms. The fact would seem simply to be that constant use has worn the Attributive bare whenever some three or four of the commonest postpositions follow.

Classical Japanese supports this view by employing the Attributive for both Luchuan Attributive and Apocopated before all postpositions indifferently, and neglecting the useless distinction which Luchuan has drawn between the two.

With regard to the termination of the Verbal Noun,—*si*,—the only comparison that suggests itself is with *ki*, one of the terminations of an analogous form in Korean; but to identify the two would be rash. Japanese, possessing no such form as the Verbal Noun, cannot help us in this particular.

Observe that as in Japanese, so also in Luchuan, the Present Tense serves equally well to denote future time *if certain*, while the Future denotes also present time *if uncertain*, the distinction between these two tenses being rather one of certainty and uncertainty (such as, in the nature of things, generally attends the future) than of actual time.

113.—IMPERFECT.—This tense clearly results from the agglutination of the present tense of *ang*, "to be," to the Gerund, thus *tutang* for *tuti ang*, and so on through all the other forms excepting the Interrogative; for *ang* has the Interrogative *ami* just as *tuyung* has *tuyumi*, and ought therefore to have given us *tutami* as the Interrogative of the Imperfect. No such form as *tutami* however exists, the Interrogative Imperfect being *tuti*. It seems not an unreasonable surmise that *tuti* and the corresponding

forms in all other verbs, though now *functioning* as the Interrogative of the Imperfect tense, were originally the Interrogative form of the Gerund.

As the plain form of the Gerund ends in *i*, its Interrogative would naturally be in *i* (conf. ¶ 50, p. 41). The analogy of such Classical Jap. expressions, as *torite ka?* *mite ka?*, etc., where the interrogative particle *ka* is suffixed to the Gerund, shows that such a hypothesis as that here started does no violence to the genius of this class of languages. We shall see later on that the Gerund has regular Isolated and Aggregated forms, a fact which proves its liability to declension. The Jap. forms corresponding to the Luch. Imperfect are

Classical.	Modern.	
Concl. <i>naritari</i>	} <i>nitta</i>	(by apocope for <i>nottaru</i> , a corruption of the Attributive Form.)
Attrib. <i>naritaru</i>		

114.—PERFECT AND PLUPERFECT.—These tenses have evidently arisen from the combination of the Gerund with a second verb meaning primarily “to dwell,” “to be,” viz. *wung*.

This is the same verb as the Jap. *oru*, a notable instance of relationship between apparent aliens. When we mention that *oru* is spelt *ヲル* in *Kana*,—a proof that it was originally pronounced *woru*,—and remind the reader that Jap. *o* constantly corresponds to Luch. *u*, the kinship between *wung* and *oru* will begin to define itself even to non-specialist eyes.

Thus the Perfect *tutōng* stands for *tuti wung*, the Pluperfect *tutōtang* for *tuti wutang*, and so on. The Pluperfect Interrogative suggests the same considerations as the corresponding form in the Imperfect, that is to say, that we look on *tutōti* (for *tuti wuti*) as embodying what was primarily the Gerund *wuti* made Interrogative.

115.—So far as signification is concerned, the Luchuan Imperfect, Perfect, and Pluperfect correspond almost exactly to the same three past tenses in English. Occasionally, however, a Perfect form has a Present sense, as

wakatōng, "I understand;" *shitchōng*, "I know," the Present of these verbs and especially of the latter, though it exists, being comparatively little used. Philologists will not need to be reminded of similar phenomena occurring in the Aryan languages.

Modern colloquial Japanese has compound tenses corresponding to the Luch. Perfect and Pluperfect, as *totte iru* (also contracted to *totteru*) and *totte otta*; but they are in less frequent use. Where Luchuan employs the Perfect, Japanese mostly prefers the ordinary Past (corresponding in form to the Luch. Imperf.). For instance, "The sun has risen" would be in

Luch.	<i>Tida</i>	<i>nu</i>	<i>agatōng</i>	(Perf.)
Jap.	<i>Hi</i>	<i>ga</i>	<i>agatta</i>	(Imperf.)

116.—FUTURE.—Comparison with Japanese shows that the single remaining Luchuan form of this tense is a mere stump worn bare of all terminations.

Viz. what is called in Japanese grammar the "Negative (or Future) Base,"—*Shō-zen-gen*, 未然言. Is it mere fancy, or a lucky guess at the actual historical course of development in their language, when Japanese grammarians tell us that futurity and negation naturally belong together, because both denote "that which is not yet?"

More usual than the Future pure and simple is a periphrasis with the verb *shung*, "to do," as *tun ndi shung*, "to be about to take;" *ika ndi shi*, "being about to go," "intending to go" (conf. Jap. *ikō to shite*).

The word *hazi*

corresponding etymologically to Jap. *hazu*, but more like Classical Jap. *behi* in force.

is very often used after the Future (more rarely, after the Present), as a sort of Conclusive particle indicating likelihood, necessity, futurity, somewhat like the English "must," thus:

Ang y'ara hazi Idiom. Jap. *Sō darō*, It must (lit. Jap.) *Sō de arō hazu* be so, No doubt.

(More literally resembling such Scotch phrases as "It will be so," "You will be tired.")

U nui mishōcharu hazi. } He is about to an-
(lit. Jap.) O nori nasaru hazu } bark.

Nubashura hazi. }
(lit. Jap.) Nobasō hazu } They will put it off.

Sō-yē nērang hazi. } There can surely be no
(lit. Jap.) Sō-i wa nai hazu } doubt about it.

Japanese, curiously enough, does not admit of that construction of *hazu* with the Future tense which Luchuan prefers. Moreover, Japanese generally adds the substantive verb (*da*, etc.) at the end, which Luchuan constantly omits. As a rule, Luchuan expressions with *hazu* must be rendered in Japanese by the ordinary Future without *hazu*.

The periphrasis which does duty for an Interrogative inflection of the Future will be found treated of in Chapter IX, * 182, Sect. III.

117.—The GERUND, which ends in *ti* (*dī*, *chī*, *jī*), possesses the Isolated and Aggregated Forms *tē* (*dē*, etc.) and *ting* (*dīng*, etc.), as indicated in the paradigm. These correspond to Japanese idioms in *te wa* and *te mo* respectively.

Plain Gerund :—

Yukuti kara. "After resting."
Mutchi kī. } "Bring it;" lit. "carrying
(Jap.) *Motte koi* } come."

Isolated Gerund :

Nūng mutchē wuyabirang. } "I have nothing";
(lit. Jap.) *Nani-mo motte-wa orimasen* } lit. "As for having
any thing, I am
not."

Nintē simang. }
(lit. Jap.) *Nete-wa sumamu* } "It won't do to sleep."

<p><i>Ang shi utē, mutung</i> (lit. Jap.) <i>Kō shite ntte-wa, moto-mo</i> <i>kakayabirang kutu,</i> <i>kakarimasen kara</i></p>	}	<p>By selling at that price, I should not even recoup my outlay, and so.....</p>
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Aggregated Gerund :—

<p><i>Nining nindarangtang</i> (Jap.) <i>Nete mo nerarenanda</i></p>	}	<p>I could not sleep, though I tried to.</p>
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A notable idiom with the Isolated Gerund recurs frequently in Luchuan,

in Japanese much more rarely, and only in the written language,

whereby that form practically assumes the functions of the Desiderative Adjective, though a shade of meaning difficult to express in English still separates the two. Perhaps we might mark it by saying that the Gerundial idiom denotes intention rather than an actual wish :—

<p><i>Tui-shirabitē ndi ichi chasā.</i> (lit. Jap.) <i>Tori-shirabete-wa to itte kita-yo</i></p>	}	<p>I came in order to make investi- gations.</p>
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This form *shirabitē* might easily be supposed identical with the Jap. Desiderative Adjective *shirabetai*. This, however, is not the case; and instances of *shirabete wa*, or the same construction with other verbs, will recur to the memory of every student of later Classical Japanese. The Archaic language did not make use of it, neither does the modern Colloquial.

The Gerund is one of the forms which it is most important to know, both on account of its extensive use, and because all three past tenses of the Indicative are formed from it, as explained in §§ 113 and 114; thus,

Gerund	Imperfect	Perfect	Pluperfect
<i>tutī</i>	<i>tutang</i>	<i>tutōng</i>	<i>tutōtang</i>
<i>yudī</i>	<i>yudang</i>	<i>yudōng</i>	<i>yudōtang</i>

118.—The IMPERATIVE is obtained by adding the unexplained vowel *i* (Jap. *e*) to the Stem, whose final consonant always remains intact.

Thus the Imperative and the Indefinite Form, which would otherwise coincide, are kept separate in all verbs excepting those of Classes I, IV, and V.

A Luchuan peculiarity, not shared by Japanese, is the possession by the Imperative of what is, in form at least, an Isolated State. It is used for the sake of expressing a very slight shade of politeness. The Plain Imperative is almost brutal; but the Isolated Form would be appropriately used by a gentleman in addressing a common person. Thus,

Chā turē! or *chā numē!* "Take (or drink) some tea,—do!"—The Plain Imperative would be *chā turi!* or *chā numi!*

Tabaku fukē, "Take a smoke,—do!"—The Plain Imperative would be *fuki!*

Ijē matē! "Wait a moment,—wait, I tell you."—The Plain Imperative would be *mati!*

The coincidence of the Imperative, in this last instance, with the Gerund ending in *ti* or *tē* must not mislead Japanese scholars into the idea that they have here but an example of the Colloquial Jap. idiom which replaces the Imperative by the Gerund, as *Sukoshi matte* (Ger.) for *Sukoshi mate* (Imper.). The Luchuan Gerund of this verb is *matchi*, Isol. State *matchē*; but the idiom of the southern language does not admit of its use as an equivalent for the Imperative Mood.

A sort of Compound Imperative is obtained by agglutinating *wuri*, the Imperative of *wang*, "to be," to the Gerund, thus *tutōri* (for *tuti wuri*), "be taking" *i. e.* "take." It is perhaps not current in all verbs, but only in those which more naturally admit the idea of continuity, such as *matchōri* (for *matchi wuri*), "be waiting," *i. e.* "wait."—As in all other Far-Eastern languages, the

Imperative is scarcely used in Luchuan except when addressing the lowest of the people. To all others a polite periphrasis is indispensable (conf. end of * 185).

119.—The *CONDITIONAL*, *HYPOTHETICAL*, *COINCIDENT*, and *CONTINGENT* form a group of moods closely connected in signification, and betraying partial similarity of origin; in fact they seem to be all "Isolated" forms (conf. Chap. III).

The final long vowels point this way; and the question is clinched, so far as the Conditional and Hypothetical are concerned, by the analogy of Japanese, whose forms *toresha* and *toraba*, corresponding to Luch. *turē* and *turā* respectively, are certainly obtained by suffixing the "Isolating Particle" *wa* to two of the verbal "Bases." (Conf. Colloq. Jap. Handbook, * * 254, 264, and 287.)

The Conditional Present is simply the *original* Indefinite Form (*turi*, not *tui*, conf. * 107) isolated, which regularly gives *turē*, while the Hypothetical is the Negative Base isolated, *tura* becoming regularly *turā*. We incline to regard the Coincident *tuinē* as the modern Indefinite Form *tui* followed by the postposition *ni* isolated (*nē*); but the reason for the lengthening of the *i* in many classes of verbs, as *ichung*, "to go," *ichinē*; *shung*, "to do," *shinē*, is by no means clear.

Tuinē rendered literally into Japanese, would thus be *tori ni wa*, which recalls the Classical form *torinaba*.

Of the origin of the Contingent we can give no account. This mood is obtained by suffixing the termination *dungsā* to the Indefinite Form. One instance of *dungsā* has been met with.

Japanese cannot here help us, there being no corresponding mood in that language.

The past tenses of all these moods, if they exist, must be comparatively little used. We have met only with the Conditional Past, whose form is *tutōrē*, a contraction

of *tutí wuré*, thus recalling the Perfect *tutōng* and the Compound Imperative *tutōri*, which, as explained above, stand for *tutí wung* and *tutí wuri* respectively.

Roughly speaking, the Conditional *turē* means "When I take" or "as I take," even "if I take," when the supposition is a perfectly easy and natural one. The Hypothetical *turā* is "if I take," when the supposition is more strained,—a real, venturesome "if." The Coincident *tuinē* shows that one action is involved in another:—grant this, and the rest follows of itself, as we might say in English. The Contingent *tuidungō* has more the force of English phrases with "if only," thus, "If only you'll try it, you are sure to like it."

Besides the above actual conjugational forms of this group of moods, there exist also locutions with *tuchi*, "when;" *kura*, "after;" and *kutu*, "because," which are kept distinct from the Conditional.

Luchuan probably stands foremost among languages in the possession of these hair-splitting distinctions. Next comes Classical Japanese, of which the modern Colloquial descendant has preserved but a fragment ("Colloq. Jap. Handbook," ¶ 287). Luchuan itself tends to discard some of the established differences, only those verbs whose stem ends in *r* (Class VII) having retained free use of the Conditional, while the other classes mostly employ one of the three cognate moods instead. European languages differ of course considerably in their attention to such distinctions as are here indicated. For instance, English keeps the ideas of "when" and "if" carefully apart, while German fuses the two in a single idiom.—Numerous examples of the use of this curious group of Luchuan moods will be found in the conversations and stories printed later on in this volume. Yet another method of rendering hypothesis, without actually expressing it in set terms, is the use of the Verbal Noun, resembling our Infinitive (conf. ¶ 101), for instance *Kang shutasi du moshētaring*, lit. "Thus to have done indeed would have been best," i. e., "That would have been the proper course to pursue." Japanese, which has no such idiom, simply employs the Conditional, and says *Kō sureba yokatta*, lit. "If one did so, it was good."

120.—THE CONCESSIVE MOOD, in Luchuan as in Japanese, corresponds to an English Indicative or Subjunctive preceded by "though."

Conf. "Colloq. Jap. Handbook," ¶ 288.

Luchuan substitutes the Aggregated Form of the Gerund for the Present Tense of this mood. The Past Concessive is obtained by suffixing the syllables *tékang* or *tēng* to the Imperfect Indicative. All that can be said concerning the etymology of this suffix is that the final *ng* points to its being an Aggregated Form, which the analogy of Japanese *keredomo*, *iedomo*, etc., confirms. *Ttng* would seem to be an abbreviated form of *tékang*.

121.—DESIDERATIVE ADJECTIVE.—This interesting form, which is itself susceptible of conjugation, will be found treated of in ¶ 158. Though it is generally suffixed to the Indefinite Form, instances seem to occur of its agglutination to the Negative Base, which is what the analogy of the archaic Japanese *mahoshiki* (really *hoshiki*) would lead us to expect.

121 B.—FREQUENTATIVE FORM.—This form is too rare to speak of with certainty. We have only met with *tutai turangtai*, "sometimes taking, sometimes not taking," and with *njai chai* (or *njai chichai*), "coming and going." These are from *tuyung*, "to take;" *njiyung* (?), "to go out;" and *chūng*, "to come," respectively.

122.—Scholars will miss from the paradigm a tense which Japanese analogy would lead them to expect,—the PROBABLE PAST. So far as Luchuan is concerned, this tense seems only to survive in the verb *ang*, "to be," which makes *atarung*, "probably was" (=Jap. *attarū*)—a Conclusive form only, without corresponding Attributive, Interrogative, etc. It occurs only in combination with

adjective expressions, as *mashêtarung* (for *mashi y'atarung*), "would have been better." See also the paradigm of Adjectives, * 155.

123.—NEGATIVE PRESENT.—This tense is obtained by adding *ng* to what in Japanese grammar is called the "Negative (or Future) Base," which in Luchuan coincides with the Probable Future Tense of the Positive Voice, thus,

Probable Fut.	<i>tura</i> ;	Neg. Pres.	<i>turang</i>
	<i>yuba</i> ;		<i>yubang</i>
	<i>isuga</i> ;		<i>isugang</i> , etc., etc.

Observe that the Negative Interrogative termination has an *n* (*turani?*), contrasting with the *m* (*tuyumi?*) of the corresponding form of the Positive Voice.

In conjunction with this remark, re-read the first part of ¶ 112. As *tuyung* stands for *turang* (*y* being a mere softening of the stem-consonant *r*), it might reasonably enough be supposed that the real original difference between Positive and Negative in this language resided solely in the vowels *u* and *a*, thus

Positive.	Negative.
<i>turang</i> (modern <i>tuyung</i>)	<i>urang</i>
<i>kikung</i> (" <i>chichung</i>)	<i>kikang</i> (modern <i>chikang</i>)
<i>matung</i> (" <i>machung</i>)	<i>matang</i> , etc., etc.

Mr. Aston has hazarded a guess to this effect with regard to Japanese in his "Grammar," p. 121, footnote. That the difference of vowel is very important, must be allowed; it might even ultimately be proved to be all-important. Nevertheless the contrast between the two interrogative forms

Pos. Interrog.	Neg. Interrog.
<i>tuyuni</i>	<i>turaxi</i>
<i>chichuxi</i>	<i>chikaxi</i> , etc.,

suggests an original difference in the final nasal,—*m* for the Positive, *n* for the Negative; and we arrive at *turun*, *turax* ; *kikun*, *kikax*, or perhaps rather *turunu*, *turaxu* ; *kikunu*, *kikaxu*, etc., as the probable earliest forms of the Positive and Negative Present respectively (conf. * 112).

124.—NEGATIVE PAST.—The Negative Imperfect is modelled on the Imperfect of the Positive Voice, whose characteristic termination *tang* is suffixed to the Negative Present and regularly inflected. The Perfect and Pluperfect are supplied by compound tenses, in which the Negative Present and Imperfect of *wung*, "to be," are used with the Isolated Gerund of the principal verb, thus, *tutê wurung*, "I have not taken;" *tutê wurangtang*, "I had not taken."

Comparison with Luchuan seems to show that the Jap. Negative Past, as *torananda*, *yobananda*, etc., has a redundant syllable *na*. For the normal equivalents of Luch. *turangtang* and *yubangtang* would be *torunda* and *yobanda*; and as Japanese itself gives us no satisfactory explanation of the forms as they stand, whereas the origin of the Luch. forms is clear and regular, we conclude the latter to preserve the type which Japanese has corrupted.

125.—NEGATIVE OR IMPROBABLE FUTURE.—The Negative Present followed by *hazi* supplies the Conclusive of this obsolescent tense. The other forms are replaced by the Present pure and simple, or by some periphrasis.

126.—NEGATIVE GERUND.—This is formed by suffixing *ti*, the termination of the Positive Gerund, to the Negative Present.

Modern Japanese has not retained the etymological equivalent of this form. Classical Japanese possessed it, if the derivation of the Negative Gerund *torude* from *tora-ni-te* is correct. Conf. "Aston," bottom of p. 156.

127.—NEGATIVE IMPERATIVE.—This tense would appear to be regularly obtained by adding *na* to the Apocopated Form of the Positive Present; but the instances of it are very rare, Luchuan courtesy not lending itself easily to the use of such a mood.

We have met with *shu-na*, "do not do," exactly corresponding to Classical Jap. *su-na* (the modern Colloq. is *suru-na*), and *mishōn-na*, "do not condescend to," i. e. "please don't," the Jap. *kudasuru-na*. In *mishōn-na* (for *mishōri-na*), the negative suffix *na* is added to the Positive Imperative.

128.—NEGATIVE CONDITIONAL AND HYPOTHETICAL.—

These compound tenses (met with only in the Present) are obtained by construing the Conditional and Hypothetical Present of the Positive Voice of *aru*, "to be," with a form in *dung* whose origin is not altogether clear.

The Luchuan particle *ní* being sometimes corrupted to *ng*, perhaps *dung* stands for *du ní*, and *turandung* then at once reminds us of Jap. *torazu ni*, "not taking," "without taking." *Turandung arē* would, on this hypothesis, be literally "if I am not taking,"—a result perfectly satisfactory with respect to the signification of the form in question. If this is accepted, together with what has been said immediately above in ¶ 125, both the Negative Gerunds of Classical Japanese—that in *zu* and that in *de*—have their living representatives in the southern language. On the other hand, the existence of the Contingent termination *dungrē* in the Positive Voice is a difficulty; for it can scarcely have any relation to the Jap. Negative Gerund in *zu*.

The remaining tenses of the Negative Voice, required by the analogy of the Positive, seem to be of very rare occurrence, excepting the DESIDERATIVE ADJECTIVE, which is formed after the pattern of Negative Adjectives in general by construing the verb *nērang* or *nēng*, "not to be," with the Isolated State of its Adverbial Form. Thus the Positive *tui-bushang*, "I wish to take," becomes Negative *tui-bushakō nērang* or *tui-bushakō nēng*, "I do not wish to take."

PASSIVE, POTENTIAL, AND CAUSATIVE CONJUGATIONS.

129.—The very rare use which is made of the PASSIVE has impeded the acquisition of thorough acquaint-

ance with it by the present writer. Moreover, there seems to be some confusion between the Passive and the POTENTIAL.

That this confusion is really in the matter studied, and not in the mind of the (at this stage of Luchuan investigations) necessarily immature student, appears probable from the analogy of Japanese, which latter language, being thoroughly well-known, does not lend itself to any such doubt, and in which Passive, Potential, and Intransitive conjugations are actually much mixed up together. See "Colloq. Jap. Handbook," Chap. IX, especially ¶¶ 309 and 315-319.

190.—So far as can be gathered, the Present Indicative of the Positive Voice of the Passive or Potential is obtained by the following empirical rule:—add *ring* to the Future of the plain verb, thus :

Plain Verb.	Future.	Passive or Potential.	
<i>tuung</i> "to take"	<i>tura</i>	<i>turaring</i>	} "to be taken"
			} "to be able to take"
<i>kanung</i> "to eat"	<i>kama</i>	<i>kamaring</i>	
			} "be be eaten"
<i>ichung</i> "to go"	<i>ika</i>	<i>ikaring</i>	} "to be able to eat"
<i>ninjung</i> "to sleep"	<i>ninda</i>	<i>nindaring</i>	} "to be able to go"
			} "to be able to sleep"

This tense is inflected regularly, according to the paradigm of active verbs, thus: Attrib. *turarin*, Apoc. *turari*, etc. In fact we have before us, so far as form is concerned, a set of verbs of Class VII, Section B (see p. 79, and N. B. at top of p. 80), that is, contracted verbs with Stem in *ir*, and Imperfect in *i*, thus *turari*, *kamari*, *ikari*, *nindari*; Imperfect *turaring*, *kamaring*, etc. The Indefinite Form *turari*, *kamari*, etc., occurs pretty frequently in the Isolated State in such expressions as

Matari-ga wani. "We cannot wait."

Wattâ-gang ndari ga shabira? "May we too see it?"

It is possible that some of the other Positive tenses may be obtained regularly from the same stem; but those which have been met with, and which are presumably the commonest, viz. the Gerund and Imperfect, are formed rather as if belonging to Class VII, Sect. A, that is, from stems in *ar*,—as *turar*, *kamar*, *ikar*, *nindar*, thus:—

Gerund.

Imperfect.

turatti { "taken"
"able to take" } *turattang* "was taken," etc.

kamatti { "eaten"
"able to eat" } *kamattang* "was eaten," etc.,

the double *tt* being, however, an irregularity.

131.—In the Negative Voice the Passive and Potential part company, the Passive being here apparently obtained from the stem in *ir*, and the Potential certainly from the stem in *ar*, thus:—

turarīng { to be taken *turarīrang* not to be taken
to be able to take *turarang* to be unable to take
kamarīng { to be eaten *kamarīrang* not to be eaten
to be able to eat *kamarang* to be unable to eat

Each of these would presumably admit of complete conjugation after the pattern of ordinary active verbs. A few such conjugational forms have been met with, for instance *nindarangtang*, the Conclusive Form of the Imperfect Tense of the Negative Voice of the Potential conjugation of the verb *ninjung*, "to sleep," in the phrase

Ninting nindarangtang. } I could not sleep, though
(lit. Jap.) *Nete-mo nerarenanda* } I tried to.

Though Japanese, as already remarked, partially confuses Passive with Potential idioms, it furnishes no example of Passive and Potential conjugations pieced together from two stems. The

etymology of the Japanese Passive-Potential will be found explained in the "Colloq. Jap. Handbook," ¶ 304. Briefly put, Jap. *torareru*, for instance, which is translated "to be taken" or "to be able to take," stands for *tori ari eru*, lit. "to get being taking," i.e. "to get a taking." The Luchuan Passive-Potential stems in *tr* are doubtless identical in origin with such Japanese forms; for instance, *turaring* would stand for *turi ari yyiyung* (*yyiyung* = Jap. *eru*, "to get"). The Luch. stems in *ar* are simpler and more like our European Passives, being formed only by the agglutination of *ang*, "to be," without *yyiyung*, to get."

Luchuan has no independent verb expressive of potentiality like the Colloquial Japanese *dekiru*, "can;" *dekinai*, "cannot."

132.—CAUSATIVES are formed from plain verbs by adding the suffix *shung* (probably identical with *shung*, "to do") to the Future, thus:

<i>tuyung</i>	"to take;"	<i>turashung</i>	"to cause to take," i.e. "to give."
<i>kamung</i>	"to eat;"	<i>kamashung</i>	"to cause to eat," i.e. "to feed."
<i>ichung</i>	"to go;"	<i>ikashung</i>	"to cause to go," "to send."

All such Causative verbs are conjugated regularly as members of Class VIII (stems in *s*), thus:

Indic. Pres.	Imperfect.	Neg. Present.
<i>turashung</i>	<i>turachang</i>	<i>turasang</i>
<i>kamashung</i>	<i>kamachang</i>	<i>kamasang</i>
<i>ikashung</i>	<i>ikachang</i>	<i>ikasang</i>

and are susceptible of the Passive-Potential inflection,—thus Positive *turasaring*, "to be caused to take" (i. e. "to receive"), also "to be able to cause to take;" Negative *turasarirang*, "not to be caused to take;" *turasarang*, "to be unable to cause to take," etc.

The correspondence with Japanese in the formation of the Causative is not complete. Japanese *toraseru* (2nd conj.), for instance, would lead one to expect *turashung* as its Luchuan equivalent, whereas the actual Luch. form *turashung* would presuppose Jap. *torasu* (1st conj.). We thus obtain additional ground for the assumption that the numerous Jap. Transitive verbs in *su*, such as *manasu*, *wakasu*, *orosu*, *kakusu*, were originally Causatives, or what amounts to the same thing, that this *su* is a fragment of *suru*, "to do" (conf. "Colloq. Jap. Handbook," ¶¶ 321 and 323).

133.—As in Japanese and Korean, so also in Luchuan, TRANSITIVE and INTRANSITIVE verbs are carefully kept apart, not confounded as so constantly happens in European languages. Thus we obtain such pairs from the same root, but with different stems, as

Intransitive.	Transitive.
<i>achung</i> (Jap. <i>aku</i>)	<i>aking</i> (Jap. <i>akeru</i>), "to open"
<i>chäyung</i> (Jap. <i>kieru</i>)	<i>chäshung</i> (Jap. <i>kesu</i>), "to extinguish"*
<i>hajimayung</i> (Jap. <i>hajimaru</i>)	<i>hajiming</i> (Jap. <i>hajimeru</i>), "to begin."
<i>këyung</i> (Jap. <i>kaeru</i>)	<i>këshung</i> (Jap. <i>kaseru</i>), "to return."
<i>tachung</i> (Jap. <i>tatsu</i>)	<i>tating</i> (Jap. <i>tateru</i>), "to stand."
<i>yaking</i> (Jap. <i>yakeru</i>)	<i>yachung</i> (Jap. <i>yaku</i>), "to burn."

It will be observed that the Luchuan forms constantly run parallel to the Japanese, while never coinciding with them; also that some Transitives closely resemble Causatives in form.

134.—HONORIFIC CONJUGATIONS.—None of the verbal conjugations is more important than these, either in Luchuan or in the kindred East Asiatic tongues; for they are perpetually employed in addressing all but one's own

* Or "to put out." In this instance, even English distinguishes the Transitive from the Intransitive form:—to express the latter, we say "to go out."

children and servants and the lowest of the people. The suffix used to form the principal Honorific conjugation is *yabing*, and the paradigm—again employing *tuyung*, “to take,” as our model—is as follows:

HONORIFIC CONJUGATION OF *Tuyung*, “TO TAKE.”

Positive Voice.

Indicative Mood.	Certain Present or Future.		Perfect.	
	Concl.	<i>tuyabing</i>	Concl.	<i>tutōyabing</i>
	Attrib.	<i>tuyabiru</i>	Attrib.	<i>tutōyabiru</i>
	Apoc.	<i>tuyabi'</i>	Apoc.	<i>tutōyabi'</i>
	Interrog.	<i>tuyabimi?</i>	Interrog.	<i>tutōyabimi?</i>
	V. Noun	<i>tuyabisi</i>	V. Noun	<i>tutōyabisi</i>
	Imperfect.		Pluperfect.	
	Concl.	<i>tuyabítang</i>	Concl.	<i>tutōyabítang</i>
	Attrib.	<i>tuyabítaru</i>	Attrib.	<i>tutōyabítaru</i>
	Apoc.	<i>tuyabíta'</i>	Apoc.	<i>tutōyabíta'</i>
	Interrog.	<i>tuyabítí?</i>	Interrog.	<i>tutōyabítí?</i>
	V. Noun	<i>tuyabítasi</i>	V. Noun	<i>tutōyabítasi</i>
Probable Future or Present		<i>tuyabira</i>		
do. Interrogative		<i>tui ga shabira?</i> *		
Stem <i>tuyabir</i>		Coincident <i>tuyabīnē</i>		
Indef. Form <i>tuyabi</i>		Contingent <i>tuyabidungō</i>		
Gerund <i>tuyabiti</i>		Condit. Past <i>tutōyabirē</i>		
“ Isolated (missing?)				
“ Agregated (<i>tuyabiting</i>)				
Imper.	<i>tu-mishōri</i>	Hypoth. Past <i>tutōyabirā</i>		
	<i>tu-mishābiri</i>	Concess. Pres. (replaced by Aggreg. Gerund)		
Condit. Pres. <i>tuyabirā</i>		Concess. Past <i>tuyabítang-tōng</i>		
Hypoth. Pres. <i>tuyabirū</i>		Desiderative Adj. <i>tui-busha-yabing</i>		
		Frequentative (missing)		

* *Yabira* also exists, e.g., *Nati ga tuyabira?* “Is it finished (I wonder)?”

Negative Voice.																																	
Indicative Mood.	<table border="0"> <tr> <th>Certain Present or Future</th> <th>Perfect.</th> </tr> <tr> <td>Concl. } <i>tuyabirang</i></td> <td>Concl. } <i>tutě wuyabirang</i></td> </tr> <tr> <td>Attrib. }</td> <td>Attrib. }</td> </tr> <tr> <td>Apoc. }</td> <td>Apoc. }</td> </tr> <tr> <td>Interrog. <i>tuyabirani ?</i></td> <td>Interrog. <i>tutě wuyabirani ?</i></td> </tr> <tr> <td>V. Noun <i>tuyabirangsi</i></td> <td>V. Noun. <i>tutě wuyabirangsi</i></td> </tr> <tr> <td colspan="2"> </td> </tr> <tr> <th>Imperfect.</th> <th>Pluperfect.</th> </tr> <tr> <td>Concl. <i>tuyabirangtang</i></td> <td><i>tutě wuyabirangtang</i></td> </tr> <tr> <td>Attrib. <i>tuyabirangtara</i></td> <td><i>tutě wuyabirangtara</i></td> </tr> <tr> <td>Apoc. <i>tuyabirangta'</i></td> <td><i>tutě wuyabirangta'</i></td> </tr> <tr> <td>Interrog. <i>tuyabirangti ?</i></td> <td><i>tutě wuyabirangti ?</i></td> </tr> <tr> <td>V. Noun <i>tuyabirangtasi</i></td> <td><i>tutě wuyabirangtasi</i></td> </tr> <tr> <td colspan="2"> Improbable Future or Present <i>tuyabirang hazi</i> do. Interrog. <i>tuyabirang ga shabira ?</i> </td> </tr> <tr> <td colspan="2"> </td> </tr> <tr> <td colspan="2"> Gerund <i>tuyabirangti</i> Condit. Pres. <i>tuyabirangdung arě</i> Hypoth. Pres. <i>tuyabirangdung arā</i> </td> </tr> </table>	Certain Present or Future	Perfect.	Concl. } <i>tuyabirang</i>	Concl. } <i>tutě wuyabirang</i>	Attrib. }	Attrib. }	Apoc. }	Apoc. }	Interrog. <i>tuyabirani ?</i>	Interrog. <i>tutě wuyabirani ?</i>	V. Noun <i>tuyabirangsi</i>	V. Noun. <i>tutě wuyabirangsi</i>			Imperfect.	Pluperfect.	Concl. <i>tuyabirangtang</i>	<i>tutě wuyabirangtang</i>	Attrib. <i>tuyabirangtara</i>	<i>tutě wuyabirangtara</i>	Apoc. <i>tuyabirangta'</i>	<i>tutě wuyabirangta'</i>	Interrog. <i>tuyabirangti ?</i>	<i>tutě wuyabirangti ?</i>	V. Noun <i>tuyabirangtasi</i>	<i>tutě wuyabirangtasi</i>	Improbable Future or Present <i>tuyabirang hazi</i> do. Interrog. <i>tuyabirang ga shabira ?</i>				Gerund <i>tuyabirangti</i> Condit. Pres. <i>tuyabirangdung arě</i> Hypoth. Pres. <i>tuyabirangdung arā</i>	
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185.—On comparing this paradigm with that given on pp. 76-77, and with the explanation of the various classes of stems on p. 77 *et seq.*, four remarks present themselves :—

Firstly, that the suffix *yabing* belongs to Class VII, Sect. B, that is to say, that it is of the nature of a contracted verb with stem in *ir*. It has the peculiarity of retaining long *i* in the Imperfect.

Secondly, that it is suffixed to the Apocopated Indefinite Form (in this case *tu'*). This observation, however, requires limitation, because the other classes lack the Apocopated Indefinite Form, and also because a contraction takes

place whereby the *y* is almost always omitted. The manner of suffixing *yabing* to the various classes of stems will be easily gathered from the following examples :—

Class I. Stems in *b* :—*yubung*, “to call ;” *yubabing*.

Class II. Stems in *g* :—*isung*, “to hasten ;” *isubabing*.

Class III. Stems in *k* :—*chichung*, “to hear ;” *chichabing*.

Class IV. Stems in *m* :—*kanung*, “to eat ;” *kanabing*.

Class V. Stems in *n* :—*shinung*, “to die ;” *shinabing*.

Class VI. Stems in *nd* :—*ninjung*, “to sleep,” *ninja-bing* ; *kunjung*, “to bind,” *kunjabing*.

Class VII. Stems in *r* :—*tuyung*, “to take,” *tuyabing* ; *köyung*, “to buy,” *köyabing* ; *wasiyung* or *wasing*, “to forget,” *wasiyabing* ; *shiyung* or *shing*, “to know,” *shiyabing*.

Class VIII. Stems in *s* :—*kurushung*, “to kill,” *kuru-shabing*.

Class IX. Stems in *t* :—*machung*, “to wait,” *mach-abing*.

Empirically speaking, therefore, the rule is :—add *abing* to the consonant preceding the final *ung* of the plain verb. Note, however, the following irregularities :

ang, “to be ;” *ayabing*.

chäng, “to come ;” *chäbing*.

menshêng, “to be” (honor.) ; *menshëbing*.

näng, “to see ;” *näbing*.

shung, “to do ;” *shübing*.

wung, “to be ;” *wuyabing*.

yung, “to say ;” *iyabing*.

Thirdly, That the formation of the Positive Perfect and Pluperfect is peculiar ; for instead of *yabing* itself having the terminations proper to these tenses, and giving us the forms *tuyabitöng* and *tuyabitötang* which analogy would lead us to expect, we find on the contrary that

the Present *yabing* and Imperfect *yabitang* are suffixed to the Apocopated Perfect of the plain verb (here *tutō'* from *tutōng*) to produce the tenses in question.

Fourthly, that *yabing* lacking the Imperative, this mood has to be supplied by the honorific verb *mishēng* (see p. 110), which has two Imperative forms,—*mishēbiri* for *mishē yabiri* (?) and *mishōri* (for *mishi wuri*). The common people often contract the initial *mi* of these words into *n*, so that one hears from itinerant dealers such phrases as *Nunu kōnshōri* (for *kō mishōri*), "Please buy some cloth."

136.—It is also possible to form, not the Imperative merely, but a whole Honorific conjugation from this verb *mishēng*, thus Present *tu-mishēng*, *tu-mishēru*, *tu-mishē'*, etc. This alternative Honorific conjugation, of which the phrases and conversations in a later portion of the present Essay furnish numerous examples, is still more polite than that whose paradigm has just been perused. Whereas *yabing* corresponds to Japanese *masu*, *mishēng* is rather the equivalent of Japanese *irassharu* or *nasaru*. By suffixing *yabing* to *mishēng* we get the compound form *mishēbīng*, which is the *ne plus ultra* of honorific speech. It is conjugated through the various moods and tenses.

Agreeing, as the Luchuan honorific conjugations do in form and spirit, with the corresponding conjugations in Japanese, it is curious that the materials used should differ so widely. Of *masu*, the chief Jap. honorific suffix in the earliest and again in the latest (though not in classical) times, Luchuan shows no trace; and such other honorific verbs as *tatematsu*, *nasaru*, *irassharu* in the one language, *mishēng*, *menshēng* in the other (conf. ¶ 146), are completely unrelated. The etymology of *yabing* is obscure. An intelligent Japanese resident in Luchu, when asked for his opinion, suggested identifying it with *haberu*, a Japanese substantive verb much used as a polite suffix during the medieval period. But against this guess must be set the fact that *h* and *y* are nowhere else found to interchange in the two languages, Japanese *y* being also *y* in Luchuan, and Japanese *h* being there either *h* or *f*.

137.—COMPOUND VERBS.

These are used exactly as in Japanese and Korean, to express compound ideas such as European languages denote by means of a verb and a preposition or adverb, or by some other short phrase. The first member of the compound is put in the Indefinite Form, the second member alone receiving the marks of mood and tense, thus :

<i>chiri-tōshung</i>	"to cut down"	(Jap. <i>kiri-taosu</i>)
<i>kiri-tōshung</i>	"to kick down"	(Jap. <i>ke-taomu</i>)
<i>chiri-kurushung</i>	"to cut to death"	(Jap. <i>kiri-koromu</i>)
<i>nuchi-kurushung</i>	"to thrust to death"	(Jap. <i>tsuki-koromu</i>)

The Imperfect of these is *chiri-tōchang*, *kiri-tōchang*, *chiri-kuruchang*, and *nuchi-kuruchang* respectively, and so on through the other tenses, according to the rule for stems ending in *s* (Class VIII), to which both *tōshung* and *kurushung* happen to belong.

138.—Two prefixes of a verbal nature, which sometimes serve to emphasise the sense, may be mentioned in this context. They are *ut* (for *uchi* ?) and *kē*, the former used chiefly by men, the latter by women. The origin of *kē* is altogether obscure :—

<i>Kani ut-turattang.</i>	} I had my money stolen.
<i>Kani kē-turattang.</i>	

Compare the initial *ot* or *op* of vulgar Japanese speakers, in such verbs as *ot-toru* for *toru*, *op-pejimeru* for *hajimeru*, etc.

139.—To express failure or blundering, a compound verb is formed by suffixing *yangtōng* for the Present Tense (here grammatically a Perfect), and *yangtang* for the Past (grammatically an Imperfect), thus *shi-yangtōng* or

shī-yangtōsa, lit. "to misdo," i.e. "to mismanage;" *chīchī-yangtōng*, "to hear wrong;" *yumi-yangtōng*, "to misread."

Conf. Jap. *sokoman* for the sense, though it has no etymological affinity to the equivalent Luchuan expression.—*Tōsa* stands for *tōng sa*!—this latter word being a final expletive.

AUXILIARY VERBS.

140.—The manner in which *ang* and *wung*, "to be," are incorporated with other verbs so as to form some of the tenses of the latter, has already been shown in ¶¶ 113, 114, and 118. Occasionally, instead of such incorporation, *wung* and the Gerund of another verb are placed side by side, more after the fashion of the compound tenses of European languages:—

Yī tushī nī nātī wusi ga... { She has grown up to
womanhood, but....

Ashī ndē yamachē } Hasn't it hurt its foot or some-
wurang ga yā? } thing?

Here the Gerund is "Isolated;" the plain form would be *yamachi*, from *yamashung*, "to hurt" (transitive), allied to the Jap. words *yamai*, "disease," and *yamu*, "to be ill." Conf. also the formation of the Perfect and Pluperfect of the Negative Voice in the paradigm on p. 77.

141.—The commonest of all Japanese auxiliary verbs—*shimau*, "to finish," which we find also in Chinese as *liáu* 了, and which expresses completion, hence past time—is absent from Luchuan. The latter language, however, sometimes helps itself out by means of the negative verb *nērang* or *nēng*. (See ¶ 145 and Vocabulary, s.v.) Similarly absent is the auxiliary *oku*, "to put," which in Japanese indicates the satisfactory settling of the action denoted by the principal verb. On the other hand, we find *chūng*, "to come," and *nūng*, "to see," as widely

used as are the corresponding auxiliaries in Japanese and Korean, even more widely perhaps—*chūng* to form “illative” tenses, *nūng* to denote what is vulgarly termed “taking a shot” at the action indicated by the main verb, thus :

Tūti chābira. } *lit.* Having asked, I will come, *i.e.*
(Jap.) *Kiite mimashō* } I will go and ask.

Tuti nābira. } *lit.* Having asked, I will see, *i.e.*
(Jap.) *Kiite mimashō* } I will just go and ask.

I-sha ni mishite nāsi }
(*lit.* Jap.) *I-sha ni miseto miru-koto* } Wouldn't it be as
du, mashē arani? } well just to let the
zo mashi-wa arann-ka? } doctor see it?

Here *nūng* as an auxiliary is actually suffixed to itself (for *mishing*, “to show,” is from the same root). Japanese does not go these lengths, the *lit.* interlinear translation here given being altogether unidiomatic. The proper Japanese would be *I-sha ni mite morau ga ii ja nai ka?*

Ang shi nābira. }
(Jap.) *Sō shite mimashō* } I will try that plan.

Nji nehi nda. } *lit.* Having gone out, having
(*lit.* Jap.) *Dete mite miyō* } seen, I will come, *i.e.* I
will just go and have a look.
(Idiom. Jap. *Itte miyō.*)

THE SUBSTANTIVE VERBS. IRREGULAR AND DEFECTIVE VERBS.

142.—*Ang* is exactly the Japanese *aru*, that is to say, it signifies “ [there] is.” The Honorific form *ayabīng*, obtained from *a'*, the Apocopated Present, and the suffix *yabīng* treated of in ¶ 134—6, corresponds to Japanese *arimasu* or *gozaimasu*. *A-mishēru* is an alternative honorific form less frequently used.

Comparing *ang*, "to be," with such verbs as *hajimayung*, *kakayung*, *tumayung* on the one hand, and on the other with Japanese *aru*, "to be," and *hajimaru*, *kakaru*, *tomaru*, we are brought to surmise that the original form of *ang* was *ayung* (*ayuru*, *ayu'*, etc.), later contracted to the extant forms through the wear and tear of constant use. Perhaps at a still earlier period it may have been *arung*.

The prefix *ya* (abbreviated to *y'*) gives the form *y'ang*, with honorific equivalent *y'ayabing*, both of which are conjugated throughout all the moods and tenses, and correspond respectively to Jap. *de aru* and *de gozaimasu*, that is to say, they mean "I am," "he is," etc. For *ang* with adjectives, see Chap. VIII, ¶¶ 155-6.

Conf. "Colloq. Jap. Handbook," ¶ 841, *et seq.*, for the extremely important distinction between these two uses of the verb "to be." Scarcely a sentence can be correctly formed in either language without a thorough appreciation of it. See also s. v. *ya*, ¶ 82 of the present Essay, for examples of *y'ang*, etc.

143.—*Wung*, etymologically identical with Jap. *oru*, signifies properly "to dwell," but often sinks into a mere "to be." Its use in helping to form certain tenses has already been explained in ¶¶ 114, '118, 124, and 128. The Honorific form of *wung* is *wuyabing*, never *wu-mishêru*.

144.—Both *ang* and *wung* are defective, as they lack the Perfect and Pluperfect tenses. *Wung* also apparently lacks the Coincident and Contingent moods.

The reason for the absence of the Perfect and Pluperfect is pretty clear :—these tenses are formed by the agglutination of *wung* to the Gerund, as *tutōng*, *tutōtang*, from *tuti wung*, *tuti wutang* (see p. 87). Now one substantive verb would not be likely to combine with another, nor would *wung* be likely to combine with itself. Nevertheless, by one of those inconsistencies of which language is full, we find that *ang* does combine with itself to form the Imperfect *atang* (for *ati ang*).

145.—Besides *arang*, the regular Negative of *ang*, we find a Negative Substantive Verb *nêrang*, to which there is no corresponding Positive. It means "not to be," or rather "there is not," and is conjugated regularly. Sometimes it is contracted to *nêng*.

Compare in Japanese the Negative Adjective *nai*. Luchuan *nêrang* looks strangely like this *nai* with a verbal termination tacked on.

146.—*Menshêng* is an Honorific verb equivalent to Jap. *o ide nasaru*. *Mishêng* may be taken as corresponding to Jap. *irassharu* (conf. "Colloq. Jap. Handbook," ¶¶ 945-6);—in other words both serve as extremely polite equivalents for "to be." Both are irregular, as the *ê* of the Indicative Present turns to *ô* in most of the other moods and tenses, thus:

Imperfect {	<i>menshōchang</i>	<i>mishōchang</i>
	<i>menshōchàng</i>	<i>mishōchàng</i>
Gerund	<i>menshōchi</i>	<i>mishōchi</i>
Imperative	<i>menshōri</i>	<i>mishōri</i>
Conditional	<i>menshōrē</i>	<i>mishōrē</i>

These two verbs, when followed by the honorific suffix *yabing*, which carries them to the extreme of courtesy, give the following forms with elision of the first syllable *ya*: Indic. Pres., *menshēbīng*; Negative Present, *menshēbīrang*; Imper., *menshēbīrē*, etc.

Menshêng is sometimes replaced by *imenshêng*, which seems to be a shade more polite still.

147.—The principal IRREGULAR VERBS, in addition to the above, are *châng*, "to come;" *nâng*, "to see;" *shung*, "to do," *yung*, "to say,"

respectively *kuu*, *miru*, *suru*, and *iu* in Japanese

and the altogether anomalous verbal forms *dēbiru* and *dēng*. There are also one or two not certainly irregular and

defective, but hitherto only met with in an abbreviated Attributive Present form, which wears the appearance of being borrowed from Japanese, for instance *yū*, "to bind the hair," in the expression *karazi yū yā*, "a barber."

148.—Of *chūng*, the following tenses have been met with :

Positive Voice.

Present Indicat.	Concl.	<i>chūng</i>	Imperfect	<i>chang</i>
	Attrib.	<i>chūru</i>		<i>charu</i>
	Apoc.	<i>chū'</i>		<i>cha'</i>
	Verbal Noun <i>chūsi</i>			
Perfect Concl. <i>chōng</i>				
Conditional	<i>kūrē</i>	Gerund	<i>chī</i> or <i>tehī</i>	
Coincident	<i>chīnē</i>	Imperative	<i>kū</i> or <i>kūn-nā</i>	
Contingent	<i>chīdungē</i>			

In the Negative Voice, only the Pres. *kūng* and the Past *kūngtang* have occurred. Besides the above plain forms, a few honorific ones, such as Imperfect *chābitang*, Future *chābira*, standing for *chī-yabitang* and *chī-yabira* respectively, often occur.

149.—The following forms of *nūng*, "to see," have been noted :—

Positive Voice.

Present Indicat.	Concl.	<i>nūng</i>	Imperfect	<i>nehang</i>
	Attrib.			<i>neharu</i>
	Apoc.			<i>nea'</i>
	Interrog.	<i>nūmī?</i>		<i>nehī?</i>
		Verbal Noun. <i>nūsi</i>		
Perfect Concl.		<i>nehōng</i>	Concess. Past	<i>nehangtang</i>
Do. Interrog.		<i>nehōmī?</i>	Gerund	<i>nehī</i>
Future		<i>nda</i>	do Isol.	<i>nehē</i>
Contingent		<i>nehōdungē</i>	Desider.*	<i>nehōngdē?</i>

* A Desiderative in effect, though not in form. Conf. end of ¶ 117.

Negative Voice.

Present Indicat.	{	Concl.	<i>ndang</i>	Imperfect {	<i>ndangtang</i>
		Interrog.	<i>ndani?</i>		<i>ndangti?</i>

Conditional *ndangdarē*

Beside the above, we have met with several Passive and Potential forms,—*mīrarīng* “to be seen;” *mīrang*, “to be able to see” (apparently this is the meaning), with Interrog. *mīrani*; *ndarang*, “cannot see,” with Interrogative *ndarani*; also with such Honorific forms as Future *nābira*, Imperfect Verbal Noun *nābitasi*, and Pres. Neg. *nābirang*, this initial *nā* apparently representing the Indefinite Form *mi*, plus *ya* the first syllable of *yabīng*. There would further seem to be a Causative *mishīng* (conf. Jap. *miseru*), to which the Future *mishira* and the Gerund *mishiti* should be referred.

150.—The following list includes the forms of *shung*, “to do,” that have been met with:—

Positive Voice.

Present Indicat.	{	Concl.	<i>shung</i>	Imperfect	{	<i>shang</i>	Perfect	{	<i>shōru</i>
		Attrib.	<i>shuru</i>			<i>sharu</i>			
		Apoc.	<i>shu'</i>			<i>sha'</i>			
Future <i>sa</i>									

Condit.	<i>sē</i>	Indef.	<i>shi</i>
Hypoth. Pres.	<i>shurā</i>	Gerund.	<i>sahi</i> (Aggreg. <i>ising</i>)
Hypoth. Past	<i>sharā</i>	Imper.	<i>shōri</i> (for <i>shī wuri</i>)
Concess. Past	<i>shang-temūng</i>	Desid.*	<i>shītē</i>

Negative Voice.

Present	{	Concl.	<i>sang</i>	Imperative	<i>shu-na</i>
		Interrog.	<i>sani?</i>		
		Verbal Noun	<i>sangsi</i>		

* See footnote to p. 111.

Note furthermore the idiom *sangdarê narang*, "must do," more lit. "it won't do if I don't do so and so;" also a number of honorific forms,—Pres. Attrib. *shabiru*, Verbal Noun of Perfect *shō-yabisi*, Future *shabira*, Gerund *shabiti*, Hypoth. Past *shabitara*, Negative Present *shabirang*, standing for *shi-yabiru*, *shi-yabira*, etc.; also such compound forms as *shi-nābira* (Jap. *shite mimashō*), *shi-mishōcha* (Jap. *nasuimashita*), and the causative forms *shōrachi* and *shōrasi*, which are used as honorifics.

151.—*Yung*, "to say," has the stem *i*, (sometimes *ī*), Imperfect *ichang* or *yutang*, Conditional *isē*, Coincident *inē*, Contingent *idungsē*, Neg. Present *yang*, Honorific Conjugation *iyabing*, Imperfect Passive *yattang*. The other forms may be inferred from these.

152.—A point meriting notice is that (except in the case of *dēbiru* and *dēng* about to be discussed) the irregularity of some few verbs, and the class distinctions dividing up verbs in general according to their stems, never extend to their "inter-tense" forms, if so we may style the Conclusive, Attributive, Apocopated, Interrogative, and Verbal Noun. These invariably follow one plain and simple rule of formation, so that given any one of the five, the other four can be at once known. Thus as

tuyung makes *tuyuru*, *tuyū*, *tuyumi*, *tuyusi*, so also
chūng " *chūru*, *chū*, *chūmi*, *chūsi*
mishēng " *mishēru*, *mishō*, *mishēmi*, *mishēsi*,

etc., etc., and similarly in the Imperfect and other inflected tenses. Only in rapid speech do certain Interrogatives sometimes suffer contraction, as *tuimi*? for *tuyumi*?

153.—*Dēbiru* and *dēng* stand alone in the language, like "quoth" or "yelept" in modern English. They

are of uncertain origin, and have no corresponding "inter-tense" forms. *Dēbiru* resembles, in certain much used phrases, the Japanese *de gozaimasu*, that is to say, it signifies "is," "are," with a strong tinge of politeness superadded. Thus

<i>Ni-fō dēbiru.</i>	} Thank you.
(Jap.) Arigatō gozaimasu	

Dēng is less polite, corresponding rather to Japanese *da*, "is," "are;" and it is comparatively little used;

<i>Ku-jima dēng nā!</i>	} What a small island it is!
(lit. Jap.) Kojima da ne	

In endeavouring to explain the origin of *dēbiru*, we incline to postulate a postposition *dī* or *dē*, corresponding to Jap. *de*, and probably represented also in the word *dīng* in such idioms as *dziu dīng* (Jap. *dore de mo*), "whichever." To this would have been affixed *ayabing*, the Honorific conjugation of *ang*, "to be," giving (by a contraction agreeing well with the habits of the language) *dēbing*, a Conclusive Form, to which *dēbiru* would have been the corresponding Attributive. *Dēbiru* would then have been shortened to *dēbiru*; and for some obscure reason, possibly imitation of Jap. idiom, this Attributive would have come to be used in lieu of the Conclusive, while all the remaining tense-forms were dropped. *Dēng* might similarly stand for *dī ang* or *dē ang*; the Conclusive having been here retained, and the other tense-forms dropped. But the sentence

<i>Guma-chima dē mung nā!</i>	} What a small island it
(lit. Jap.) Komaka shima de mono nā		is!

points rather to *dēng* being a contraction of *dē mung*. Even so we are in difficulty; for how can a particle stand before a noun in this language group without the intervention of a verb? We are driven back to looking on *dē*, in this instance at least, as representing *dē ang* (perhaps in the Apocopated Form *dē a'*), or else to assuming that *ang* has simply dropped out. In any case, *dēbiru* and *dēng* remain among the most perplexing words in the language,—not as to sense indeed, but as regards origin and precise grammatical nature.

CHAP. VIII.—THE ADJECTIVE, ADVERB, CONJUNCTION, AND INTERJECTION.

154.—The adjective in Luchuan, as in Japanese and Korean, is verbal in its nature,—a sort of intransitive verb in fact, which admits of conjugation throughout most of the ordinary moods and tenses, besides possessing a few peculiar inflections of its own.

155.—CONJUGATION OF TYPICAL LUCHUAN ADJECTIVE *Tūsang*, "DISTANT," WITH CORRESPONDING JAPANESE WORD *Tōi*, FOR THE SAKE OF COMPARISON:—

	Luchuan.	Classic Jap.	Modern Jap.
Stem	<i>tū</i>	<i>tō</i>	<i>tō</i>
Adverbial form	<i>tūku</i>	<i>tōku</i>	<i>tōku</i> or <i>tō</i>
Do. Isolated	<i>tūkō</i>	<i>tōku wa</i>	<i>tōku wa</i>
Abstract Noun	<i>tūsa</i>	<i>tōsa</i>	<i>tōsa</i>
Causal Form	<i>tūsanu</i>	<i>tōmi</i>	(wanting)

Present Tense	{	Conclusive	<i>tūsang</i>	<i>tōshi</i>	} <i>tōi</i>
		Attributive	<i>tūsaru</i>	<i>tōki</i>	
		Apocopated	<i>tūsa'</i>	(wanting)	(wanting)
		Interrogative	<i>tūsami?</i>	{ " }	{ " }
		Verbal Noun	<i>tūsasi</i>	{ " }	{ " }

Past Tense	{	Conclusive	<i>tūsatang</i>	<i>tōkariki</i>	} <i>tōkatta</i>
		Attributive	<i>tūsataru</i>	<i>tōkarishi</i>	
		Apocopated	<i>tūsatā'</i>	(wanting)	(wanting)
		Interrogative	<i>tūsati?</i>	{ " }	{ " }
		Verbal Noun	<i>tūsatasi</i>	{ " }	{ " }

	Luchuan.	Classic Jap.	Modern Jap.
Probable Past	<i>tūsatarung</i>	<i>tōkariken</i>	<i>tōkattarō</i>
Future	<i>tūsaru hazi</i>	<i>tōkaran</i>	<i>tōkarō</i>
Contingent	<i>tūsaidungsē</i>	(wanting)	(wanting)
Hypoth. Pres.	<i>tūsarā</i>	<i>tōkuba</i>	<i>tōkereba</i>
Hypoth. Past	<i>tūsatarā</i>	<i>tōkariseba</i>	<i>tōkattara(ba)</i>
Concessive	<i>tūsatang-tōng</i>	<i>tōkeredomo</i>	<i>tōkeredo(mo)</i>
Do. Periphr.	<i>tūsa ndi iching</i>	<i>tōshi to iedomo</i>	<i>tōi to itte mo</i>

Adjective stems may terminate in any vowel, short or long, thus: *aka-sang*, "red;" *fē-sang*, "quick;" *fi-sang*, "cold;" *miruki-sang*, "amusing;" *shiru-sang*, "white." Compare Jap. *akai*, *hayai*, the verb *hiaru*, "to be cold," and *shiroi*, "white." *Hirukisang* has no Jap. kindred; and it will be noticed that even in the case of some of those here identified, the traces of resemblance are not a little obscure.

156.—The Negative Conjugation of adjectives is obtained by combining the verb *nērang* (or *nēng*, see p. 110) with the Adverbial Form, the latter almost always in its Isolated State, thus:

		Class. Jap.	Modern Jap.
Present Tense	Concl. Attrib.	<i>tūkō nērang</i>	<i>tōkarazu</i> <i>tōkaranu</i>
	Interrog.	<i>tūkō nēranī?</i>	(wanting) (wanting)
	and so on through the other moods and tenses.		

The Honorific conjugation is *tūsa yabing*, etc.

Both the agreements with Japanese and the divergences are interesting. The Stem serves in both languages to form com-

pounds; but its use in Luchuan is more extensive than in the sister tongue, which almost restricts such compounds to proper names and specific expressions, as *Ō-yama*, "Big Mountain" (used only as the name of a special mountain, like Ben Mor, Mont Blanc, etc., in our European languages); *shiro-kane*, "white metal," i. e. "silver." In Luchuan, on the contrary, *ufu-yama* may mean "a big mountain." Similarly *aka-hana*, "a red flower;" *shiro-hana*, "a white flower," where Japanese idiom using the present tense, would say *akai hana*, *shiroi hana*, etc. Some such Luchuan compounds assume the *nigori*, while others do not:—there is no rule.

The use of the Adverbial Form in the two languages diverges only in so far as Luchuan leans strongly towards the Isolated State of that form, more especially in negative phrases, as already indicated. Thus, where Jap. says *tōku nai* (rarely *tōku wa nai* for the sake of special emphasis), Luch. almost invariably has *tākō nērang*. Numerous examples will be found in the phrases and stories appended to this Essay.

The Abstract Noun in *sa* (not to be compounded with the Verbal Nouns in *sasi* and *satsi*) seems to be less used in Luchuan than in Japanese. It exists, however, and possesses an Isolated State in *sā* according to the general rule for nouns (see p. 42). The tense inflections have doubtless been formed by the agglutination of various parts of the verb *ang*, "to be," to this Abstract Noun; thus *tāsang* for *tāsa ang*, lit. "distance is," hence "is distant." This explains why adjectives have but one past tense instead of three like verbs in general, *ang* itself having but the single past *atang*, as explained in ¶ 144. In Classical Japanese there exists a close affinity between the Abstract Noun and the Attributive Form of the Present Tense, the latter being often employed for the former, as *nagaki* for *nagasa* in the sense of "length," which suggests the inference that—adjective and substantive not being clearly distinguished from each other in early times—the *sa* form may then itself have functioned as a true adjective. In Japanese, moreover, several of the tense-forms are obtained by agglutinating the verb "to be," not indeed to the Abstract Noun, but to the Adverbial Form; and similarly Luchuan makes its Negative Voice out of the Adverbial Form and the verb *nērang*, "not to be," as already explained. It is to be regretted that the rationale of the terminations of the Jap. present tense remains as obscure after comparison with Luchuan as it was before.

What, for want of a better name, we have ventured to call the Causal Form, is employed in such phrases as the following, and occurs fairly frequently.

Atsisaun, chāng narang sa yā! } It is so hot, I don't
(lit. Jap.) *Atsukute nani mo naran sa yo!* } know what to do.
(Idiomatio Jap.) *Atsukute shikata ga nai.*

Abui nu iuchasann, fisha } Please lengthen the stirrup
Abumi ga mijikakute, ashi }
nu dū-gurisha' kutu, ife nubiti } a little, as it hurts me
ga kurushii kara, sukoshi nobashite } through being too short.
kuriri. }
kurei.

It will be noticed that in the literal interlinear translation into Modern Japanese, we render this Luch. Causal Form in *nu* by the Jap. Gerund in *kute*, which, though of quite different origin, has come to be employed mostly in a causal sense. Having regard, however, to the frequent correspondence of Luch. *n* to Jap. *m*, there can be little doubt that these Luch. *nu* forms are the surviving relatives of the long extinct *mi* forms known to us only through a limited number of examples in Classical Japanese poetry, where the idiom is helped out by the particle *wo* when the metre requires another syllable, as *kaze samumi*, "owing to the coldness of the wind;" *miyako wo tōmi*, "owing to its distance from the capital;" or as in the following little ode by Tsura-yuki (first half of tenth century) :

Aki no tsuki

Hikari sayakemi

Momiji-ba no

Otsuru kazu sae

Mie-wataru kana!

i. e., rendered as literally as possible, "Owing to the clear light of the autumn moon, oh! as I look across, I can actually count the falling leaves!"

The remaining adjective tense-forms call for no particular notice, being identical with those already set forth in the chapter on the verb. Conspicuous by their absence are the Gerund (more or less fully replaced, however, by the Causal Form in *nu*) and the Imperative, besides one or two forms of minor importance. It should be noticed that the so-called Verbal Nouns of the present and past tenses of the adjective have never

been met with in their function No. 1 (conf. p. 70), but only in No. II, that is, as replacing the Conclusive in the first of two clauses joined together by the postposition *ga*, thus:

Kūgē yutashasi ga.. } Her face is beautiful, and
(lit. Jap.) *Kao-wa yoroshii ga* } yet...

Pi chūshū-tōng duttu } Though there were very
(lit. Jap.) *Hi keshi-domo-mo zutto* } few fire-men, the conflagra-
ikirasutai ga, akatsuchi } tion was all extinguished
sukunakatta ga, akatsuki } about dawn.
nai-gatū nē, nna chūtang.
nari-gata ni-wa, mina kieta.

157.—Some adjectives have *sha* instead of *su* in their terminations, e. g. *yutashang*, "good," making *yutashanu*, *yutasharu*, etc. The difference is unimportant, as *s* and *sh* freely interchange in this language; and not improbably some speakers might pronounce with an *s* what we happen only to have heard pronounced with an *sh*, and *vice versa*.

158.—Among the crowd of adjectives, two—*bus han* and *gisang*—call for special mention, because utilised in the conjugation of verbs, the former to express desire (=Jap. *tai*), the latter appearance (=Jap. *arō da*).

The non-Nigerised form *fushang* is rare:—*Fushakū nēran?* "Don't you want it?" in which we recognise the Jap. words *Hoshiku wa nai ka?* though not a little disguised. For the Modern Jap. desiderative termination *tai*, see Aston, p. 164. Archaic Japanese used *hoshiki* as Luch. uses the kindred word *fushang*. Thus the early Jap. authors have *arumahoshiki*, "want to be;" *mimahoshiki*, "want to see," from *aru*, "to be," and *miru*, "to see," respectively,—forms which have entirely disappeared from the modern language, though the independent adjective *hoshii*, "desirous," is left (conf. Aston, p. 155). Japanese philologists talk of a desiderative suffix *mahoshiki*; but this has no real existence, the *ma* being really part and parcel of the preceding verb.—*Gisang* seems to have no Jap. kindred.

159.—Here are a few examples of the use of *bushang* and *gisang* :—

<i>Chicki-bushang.</i>	I want to hear.
<i>Chichi-bushakō nerang.</i>	I do not want to hear.
<i>Nai-busharā.</i>	If you wish to go.
<i>Numi-bushakō nēng.</i>	I don't want to drink.
<i>Duku kazi fuchi-gikung nēng.</i>	} It doesn't look as if it would be very windy.
<i>Achā tachu' kutu, yī tinchī</i> <i>nī nashi-bushakōsā.</i> (for <i>busha-yabī' sō</i>).	
	} As I am starting to- morrow, I hope it will be fine weather.

Observe that in Luch., *bushang* is suffixed to the Indefinite Form (*i* form) of the verb, whereas *hoshiki* in Archaic Jap. requires before it the "Negative Base" (*a* form, in this special case *ma* form). We do not quite understand on what grounds Mr. Aston omits this *ma* form at the bottom of his p. 168, and also in the paradigm on p. 172 (conf. also his p. 155, s. v. *ahoshiki*).

<i>Nū tising nukutōru</i> (lit. Jap.) Nani hitotsu-mo nokotte-iru <i>munō nērangtō-gisang.</i> <i>mono-wa nakatia-sō-da.</i>	} It turned out that there was not a single thing of any kind left.

<i>"Unu nusudu nu sē-chī</i> (lit. Jap.) Sono nasu-bito no sai-chi, <i>nu dutu unussa' "ndi ichi,</i> <i>no zutto omoshiroi "to itte,</i> <i>yuruchē-gisang.</i> <i>yurushita-sō-da.</i>	} He is said to have pardoned the thief, alleging as his rea- son the fellow's ex- treme cleverness.

<i>Acha ngkai hui</i> (lit. Jap.) Ashita ye fune <i>njashusē nudēi-gisa</i> <i>dasu-koto-wa nobi-sō</i> <i>yabīng.</i> <i>de gozaimasu.</i>	} It would seem that the de- parture of the ship is put off till to-morrow.

The *2* inflection to which *gisang* is mostly suffixed, coincides with the Isolated State of the Gerund in the Positive Voice, and with an inflection modelled on the same in the Negative Voice, but

which has not been otherwise met with. Thus *yuruchē*, *nērangtē* in the first two of the preceding examples, are derived respectively from *yurashung*, "to forgive," and *nērang*, "not to be." This construction gives a past sense, corresponding to Jap.*ta sō da*. In the third example, to which no parallels have come under our notice, an *i* is agglutinated to the Isolated Gerund form (*nudtē*, from *nubung*, lit. "to be in a state of put-offedness," Jap. *nobiru*), apparently in order to render the sense of the present tense, which is effected in Jap. by suffixing *sō da* to the Indefinite Form of the verb,—here *nobi-sō da*. The divergence of Luch. from Jap. idiom is here striking, and the origin of the Luch. forms has not yet been ascertained. Even nouns, it would seem, admit of the *s* inflection, as *onē* from *ang*, "thus."

160.—A few adjectives have been met with which are alike irregular and defective. *Ōrū*, "blue" or "green," has but one other form, *ōutēng*. The two divide the whole work between them, but on what principle is not clear :—

<i>Ōrū-bana.</i>	A blue flower.
<i>Kunu hanā ōrū.</i>	This flower is blue.
<i>Ōrū arang.</i>	It is not blue.
<i>Ōutēng natang.</i>	It has become blue.

May we assume a connection between *ōrū* and Jap. *aoi*, "blue" or "green," notwithstanding their outward dissimilarity? The Luch. *rū* is here probably a mere termination; so is Jap. *i*. We know, too, that the Jap. diphthong *au* is often represented in Luch. by *ō*, and we infer that *ao* might also be so represented.

Mattēng, "round," has no other form except *mattēnō*, denoting the Isolated State :—

<i>Mattēng shōng.</i>	} It is round.
(lit. Jap.) Marui shite iru.	
<i>Mattēnō nērang.</i>	} It is not round.
(lit. Jap.) Maruku-wa nai.	

One may also say *marukū nērang*, borrowing help from the synonymous adjective *marusang*. Luchuan *matlēng*, "round," reminds us of Jap. *matteki*, "complete" and *matteku*, "quite," the ideas of roundness and completeness naturally passing into each other. Indeed, modern Japanese often expresses the sense of completeness by the use of the word *marui*, "round," as *maru-yake*, "totally destroyed by fire;" *maru de*, "quite."

Similar to *matlēng* are *datlēng*, "large," and *kūtēng*, "small." (These words have no Jap. kin.)

Irregular in a different way is *yī*, "good," with no other form but the Adverbial Form *yū*. Perhaps these are borrowed from modern colloq. Jap. *ii* and *yō* respectively.

161.—A far more important irregular and defective adjective is *gutōru*, "like," "similar," which possesses no other mood or tense than the Attributive Present here given. An irregular stem-form, *gutu* (Isolated State *gutō*), partly supplies its deficiencies (conf. * 69):—

<i>Kung gutōru sang.</i>	} Such a loss as this.
(lit. Jap.) Kono gotoki son.	
<i>Kūbā ndē nu gutu shi</i>	} As he sprawled like a spider.
(lit. Jap.) Kumo nado no gotoku shite	
<i>tatsukatōta' kutu.</i>	
(?) kara.	

Gutōru is doubtless connected with Classical Jap. *gotoki*, which also is defective. The way of construing the word in the two languages differs however; and in Modern Colloquial Jap., *gotoki* is no longer used. The Jap. equivalents of the above expression⁸ would be:—

{ Class.	<i>Kaku no gotoki son.</i>
{ Colloq.	<i>Konna son.</i>
{ Class.	<i>Kumo no gotoku</i>
{ Colloq.	<i>Kumo no yō ni</i>

Tatsukatōta' (Present, *tatsikatōyung*) has no Japanese equivalent, but it signifies "to sprawl."

With a negative verb, *gutu* means "without," as *Harāng gutu tatchang*, "He has gone away without paying."

162.—Luchuan often uses a noun or a verb where European idiom would require an adjective. In this it but agrees with Japanese and other Far-Eastern languages generally, thus:—

chura-gi, lit. "beauty tree," i.e. "a beautiful tree."

Gi is the *Nigori*'ed form of *ki*, "tree" (Jap. *ki*). *Chura* suggests the Class. Jap. *keura* or *kiyoraka*, which means "pure," "lovely," "charming" (the German *hold* best renders it). Luchuan *chura* is constantly heard in the expression *chura-kōgi*, lit. "a pretty face," i. e. "a pretty girl."

ya na kagi, "an ugly face," "an ugly woman."

ya nu din-chi, "bad weather."

Ya na is doubtless the same as the Jap. *iya na*, "disagreeable." The *Nigori*'ing of *tin-chi* (Jap. *ten-ki*), "weather," is peculiar to Luchuan. *Na* is comparatively rare in Luch., which sometimes has the more original *ní uru*, as *sizika ní at tukuru*, "a quiet place," and most frequently the postposition *nu*, as in the next examples.

kūteng nu kuni, "a small country."

iru-iru nu munn, "various things."

The Colloquial Japanese equivalents would be *chiisa na kuni*, *iro'na mono*.

wikiga nu nya, "the male parent," i.e. "father."

chi nu chichōru fūkū-ning,
(lit. Jap.) *ki no kūte-iru hōkō-nin* } a sharp-witted servant.

Notwithstanding the wide divergence from European idiom, this division of our subject is so simple to specialists that we would only invite them to compare the more detailed account given of Japanese "Quasi-Adjectives" in ¶¶ 196 *et seq.* of the "Colloq. Jap. Handbook."

163.—Luchuan, like all Far-Eastern languages, lacks special forms for what European grammarians term "the Comparison of Adjectives," and for the most part avoids

all such idioms. When, however, a comparison must perforce be made, it is managed by means of the word *yakā* (Aggregated Form, *yakang*), "than," thus:—

<i>Kuri yakā, arē mashi.</i> (lit. Jap.) Kore yori-wa, are wa mashi	}	That one is better than this, <i>more lit.</i> This than as for, that as for, pre- ferable [is].
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<i>Kazi ji-jī yakang sizika y'atī.</i> (lit. Jap.) Kaze hei-zei yori-mo shizuka de atte	}	There being even less wind than usual.
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There is no connection between the Luch. term for "than" and its Jap. equivalent *gori*, though the two correspond closely in sense. All that can be safely said is that *yakā* must be an Isolated Form, of which the corresponding Plain Form would be *yaka*. This is sufficiently proved by the short *a* of the Aggregated Form *yakang*. For this reason we render *yakā* into Japanese not by *gori*, but by *gori wa*.

For the whole subject of the comparison of adjectives, see ¶ 211, *et seq.*, of the "Colloq. Jap. Handbook."

164.—The word *mashi*, given in the last example but one, is much more extensively used than in Japanese:—

<i>Ichusē mashi.</i> (lit. Jap.) Iku-wa mashi	}	It will be better to go, <i>more lit.</i> , To go is preferable.
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<i>Mashē arani!</i> (lit. Jap.) Mashi-wa aranu-ka?	}	Won't it be best?
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In idiomatic Jap. these sentences would run quite differently, viz. *Iku hō ga ii*, and *It ja nai ka?* The very common Jap. idiom *hō ga ii* is always rendered in Luch. by *mashi*. *Mashē*, as we need scarcely point out to the reader, is an Isolated Form.

165.—A sort of superlative is obtained by prefixing *duttu* or *dūdu*, "very," "quite," hence with a negative verb "not at all."—

<i>Duttu takasang.</i>	"It is very dear."
<i>Urē duttu wakarang.</i>	"I don't understand that at all."
<i>Wanne dūdu saki sūchōng.</i>	} I am very fond
(lit. Jap.) Ware-wa zutto sake suite-iru		} of liquor.

Jap. *zutto*, which we have used in the literal translation, signifies "straight on," "right ahead." All such sentences are rendered in idiomatic Japanese quite differently. The three given above would be

Tai-ken ni takai.

Sore wa sukoshi mo wakaranai.

Watakushi wa, tai-ken ni sake ga suki.

ADVERBS.

166.—The adverbial form of the adjective serves to render most European Adverbs of Manner, as *tāku*, "distantly;" *feku*, "quickly." Remark, however, that as this form accompanies verbs in general—even such as "to become," "to seem," "to sound," which European languages construe with adjectives—the *ku* form must be translated either by an adverb or by an adjective according to circumstances.

A similar observation applies to Japanese and Korean.

Herewith some examples:—

<i>Ami nu uhōku huti.</i>	} Raining hard, more lit.
• (lit. Jap.) Ame no ōku futte	

<i>Nā tuching nsiku natō' kutu.</i>	} Because it is
(lit. Jap.) Mō toki-mo osoku natte-iru kara		} already late.

More lit. Because the time too has already become slow.

<p><i>Chiū-ya duttu atsiku</i> (lit. Jap.) Kyō wa zutto atsuku <i>natōyabīng.</i> <i>natte-iru de gozaimasu</i></p>	}	<p>It has got very hot to-day.</p>
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167.—The only exception to the above rule is offered by the verb "to be," which is construed, not with the Adverbial Form, but with the Abstract Noun in *sa*. We have already seen that *tūsang* probably stands for *tūsa ang*.

The polite equivalent of *ang*, "to be," viz. *yabīng*, shows the same construction:—

<p><i>Sidasha yabīng.</i> (lit. Jap.) Suzushii de gozaimasu</p>	}	<p>It is cool.</p>
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<p><i>Wirnkisa yabītang.</i> (lit. Jap.) Omoshiroi de gozaimashita</p>	}	<p>It was amusing.</p>
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Such contractions as *fēsēbīng*, for *fēsa yabīng*, are frequent.

In the subject-matter of this paragraph, Luchuan is peculiar; for Japanese makes no such exception of the substantive verb, nor ever did so even in early times, as is evidenced by the use of *aru*, "to be," with the Adverbial Form to make up the adjective conjugation. The examples in the text would run thus in idiomatic Japanese,—*Suzushii de gozaimasu*, *Omoshiroi de gozaimashita*, *O hayō gozaimasu*.

168.—Many other Luchuan words answering to our adverbs are really nouns. Such are *kuma*, "here;" *shicha*, "below;" *nama*, "now;" *chiū*, "to-day;" *sīgu*,

"forthwith;" *ang*, "thus;" *mā* ? "where?" etc., etc. Several of these possess the Isolated State and admit positions after them, like nouns in general, thus:

kuna, "here"; *kunā*, "as for here"; *kuna ngkai*, "hither,"

mā ? "where?" *mā ngkai* ? "whither?" *mā kara* ? "whence?"

169.—Parts of the verb, especially gerunds, sometimes correspond to our Adverbs. *Kētē*, the Luchuan for "contrariwise," is an instance, it being really the Isolated State of *kēti*, a gerund regularly obtained from *kēyung*, itself a verb properly meaning "to return."

The Jap. *kaette*, which has the same meaning, corresponds to Luch. *kētē*, except in so far as it is Plain, not Isolated.

170.—Certain reduplicated words are employed adverbially. Such are *yasi-yasi*, "easily;" *zing-zing*, "gradually" (Jap. *dan-dan*, the Chinese 段 *tuan*, lit. "section," hence "step"). By an easy transition we pass to such onomatopoeic adverbs as *sari-sari* descriptive of spick and spanness, *kong-kong* which imitates the gurgling sound made in drinking, *tsen* denoting the appearance of tears trickling down, etc., etc.

171.—Furthermore there exist numerous compounds and Adverbial Phrases, such as *nama-sachi*, lit. "now before," i. e. "recently;" *chā shi* ?, lit. "what by?" i. e. "how?" *ang shi*, lit. "thus doing," i. e. "thus."

The spirit of all this is in accord with Japanese, though the actual words differ in a curiously large number of instances,—

not only the onomatopoes which would be easily accounted for, but even some of the terms for the clearest and most fundamental ideas. Compare, for instance,

Luch.	Jap.	
<i>ama</i>	<i>aruko, soko</i>	"there"
<i>kuma</i>	<i>koko</i>	"here"
<i>mā</i> !	<i>doko</i> ! (class. <i>idzuko</i>)	"where?"
<i>nama</i>	<i>ima</i>	"now"
<i>nā</i>	<i>mō</i>	"already"
<i>ifē</i> or <i>ufē</i>	<i>sukoshi</i>	"little," "slightly"
<i>majāng</i>	<i>tomo ni, is-sho</i>	"together"
<i>yēnē</i> | <i>manē</i> }	<i>aruwa</i>	"in some cases," "perhaps"
<i>ang</i>	<i>kō</i>	"thus"
<i>chū shi</i> !	<i>dū (shite)</i> !	"how?"

Doubtless in some even of these, correspondences may be traced. *Ma* means "space" in early Japanese, while *kō* means "place." A comparison of such words as *kuma* and *koko*, *nama* and *ima*, etc., would therefore seem to show the consistent retention of the former by Luchuan and the general retention of the latter by Japanese, a noteworthy point being that Japanese singles out an idea denoting time to be represented by the help of the term signifying "space" (*ima*, which means "now"). We have given *ang* and *kō* in the above list as respectively the Luch. and the Jap. word for "thus." There are, however, others. Bearing in mind the existence of three words for "this" and "that," according to degrees of remoteness, viz.

Luch.	Jap.	
<i>kunu</i>	<i>kono</i>	"this"
<i>unu</i>	<i>sono</i>	"that" (nearer)
<i>anu</i>	<i>ano</i>	"that" (further)

It would be natural to expect three corresponding adverbs for "thus;" and such accordingly we find in Japanese. Luchuan has only two, and what is stranger still, inverts their use, thus:

Luch.	Jap.	
<i>ang</i>	<i>kō</i>	"thus" (in this way)
(wanting)	<i>sō</i>	"thus" (in that way)
<i>kang</i>	<i>ā</i>	do. do.

We must remember, however, that Classical Japanese possessed a fourth pronoun *kano*, meaning "that" (distant), to which the Luchuan *lang* may be related.

Many other words corresponding to our adverbs are identical, or at least closely related, in the two languages, for instance,

Luch.	Jap.	
<i>mata</i>	<i>mata</i>	"again"
<i>māda</i>	<i>mada</i>	"not yet"
<i>kannari</i>	<i>kannarazu</i>	"positively"
<i>itsu!</i>	<i>itsu!</i>	"when?"

172.—"Yes" is *u!* in Luchuan; "no" is *i!* both being of the nature of interjections.

Extremely ancient ones, *o*, the Jap. equivalent of Luch. *u*, being found in the earliest Shintō liturgies and never since, while *i*, "no," finds its Jap. kith and kin in such Archaic and Classical words as *ina*, "no;" *inanu*, "to deny;" *iyagaru*, "to dislike;" *iyashiki*, "despicable."

Any dēbiru, lit. "it is thus," and *ayabirang*, "there is not," are polite periphrases in common use for the expression of assent and dissent respectively.

Conf. Jap. *sayō de gozaimasu*, "that is so," and *sō ja nai*, "that is not so."

173.—By putting together the gist of the six preceding paragraphs, it will be seen that Adverbs form no special category in this language, their functions being taken over by other parts of speech.

CONJUNCTIONS.

174.—A similar remark applies to Conjunctions in all Far-Eastern languages. Some of the words translated by our Conjunctions are nouns pure and simple, for instance, *tukuru*, "where," properly "place;" *tuchi*, "when," properly "time;" *ba*, "just when" (slightly more precise than *tuchi*), properly "occasion."

Tukuru and *tukhi* are respectively *tokoro* and *toki* in Japanese. *Bā* does not there function as a conjunction, though the cognate substantive *ba-ai*, or *bayai*, exists.

175.—Some of the words equivalent to European Conjunctions have already figured in our list of postpositions (Chap. V). Such are *kutu*, "because;" *nakai*, "whereas;" *ndi*, "that." In other cases again verbal inflections come to the rescue, the Hypothetical Mood replacing our "if," the Concessive replacing our "although" or "but," and the Gerund replacing our "and" in the correlation of two verbs. Two substantives connected by "and" in English are in Luchuan simply placed side by side, as *wikiga winagu*, "men and women."

Compare some of the observations on the verb in Chap. VII, especially ¶¶ 117, 119, and 120; also the account given of Japanese Conjunctions in the "Colloq. Jap. Handbook," ¶¶ 389-391.

INTERJECTIONS.

176.—Such exclamations as *ā*! "ah!" and *yyā*! "alas!" are self-explanatory. *Ū*, "yes," and *i*, "no," have already been treated of in ¶ 172, while others have appeared in Chapter V under the heading of Postpositions. Such are *dō* (¶ 68), *nā* (¶ 71), and *yā* (¶ 83). There is a marked tendency in the languages of this class—Luchuan, Japanese, Korean—to employ final expletives for the purpose of adding emphasis to the expression.

CHAPTER IX.—SYNTAX.

177.—Construction—the order of words in the sentence—follows the same unalterable rule as in Japanese, Korean, and the Altaic languages generally, that is to say, that every qualifying word must precede the word it qualifies, every dependent clause must precede the principal clause, and the chief verb round off the entire sentence, which is often of great length and complexity.

178.—Negation is managed entirely by means of negative inflections of the verb and adjective, as in Japanese.

The extremely important subject of syntax (including negation) will be found treated in the "Colloq. Jap. Handbook," Chap. XII.

179.—Luchuan differs from Modern Japanese in its treatment both of the Nominative and Accusative. It has no special Accusative particle answering to Japanese *wo*. It simply leaves the accusative relation to the mind, as we do in English, without any grammatical apparatus to denote it, for instance,

Mishi kanung (Jap. *mishi wo kuu*), "to eat rice." Sometimes the accusative word is put in the Isolated State; but this is done only for the sake of emphasis. It is accordingly more common in negative than in positive phrases, thus :

<i>Sakē sikanu.</i>	} I don't like rice-beer (idiomatic
(lit. Jap.) Sake wa, sikanu	
	} Jap. <i>Sake wa kirai</i>).

Conf. beginning of Chap. V of this Essay, and ¶ 130 of the "Colloq. Jap. Handbook."

With regard to the Nominative relation, which Modern Colloquial Japanese mostly indicates by means of the postposition *ga* (originally a sign not of the Nominative, but of the Genitive), Luchuan offers a choice between three modes of expression. Either the subject appears alone without any particle, as so frequently in Classical Japanese, thus forming a true nominative to the verb; or secondly, the genitive particle *nu* (=Jap. *no*) is suffixed, also as in Classical Japanese; while thirdly, the particle *ga* may be used, as in Colloquial Japanese. Thus,

<i>Tida agatōng</i>	} The sun has risen
<i>Tida nu agatōng</i>	
<i>Tida ga agatōng</i>	

are all equally admissible. The first two are, however, more usual than the third. In all three cases the verb appears normally in the Conclusive Form.

Differing herein from Classical Japanese, where the Conclusive Form can follow only on the true Nominative, the Genitive-Nominative requiring the verb in the Attributive Form. In Colloquial Japanese, which does not distinguish the Conclusive from the Attributive, no such question of "government" arises.

180.—The form of the predicative verb is affected by considerations that have been set forth at length on pp. 66 *et seq.*, reference to which will show that the "Conclusive," which is the predicative form proper, gives way to other forms in certain cases requiring a different "government." The pages in which this subject is treated should be carefully studied, as it is the most important, as well as the most difficult, part of Luchuan Syntax.

Luchuan herein carries out with greater elaborateness a system which existed in Classical Japanese, but has dropped out of the Modern spoken language of Japan.

INTERROGATION.

181.—Interrogation is managed partly by means of special inflections of the verb and adjective, partly by the help of particles, partly by a mixture of the two methods.

The complications of Luchuan grammar in this particular afford a curious contrast to the simplicity of Japanese, where the interrogative mode of speech is always indicated by the particle *ka* placed after the verb, *ka* being omissible at pleasure when the sentence contains any other interrogative word, such as "who?" or "when?" (See "Colloq. Jap. Handbook," ¶ 95.) A glimpse of possible earlier complications in Japanese is given by the existence of the particle *ya*, which was used concurrently with *ka* during classical times. There is also a classical particle *ani*, which, placed "at the beginning of an interrogative clause, shows that a negative reply is expected" ("Aston," p. 135), and which reminds us strongly of the negative interrogative inflection of Luchuan verbs in the present tense,—*turani*, *nērani*, etc.,—and also of one of the negative particles in Korean. This *ani* has altogether vanished from Colloquial Japanese.

182.—The following is a synopsis of the Interrogative modes of speech :

I. Nouns—using that word in the wide sense required by Luchuan grammar, so as to include pronouns, and even certain numerals and adverbs—are made Interrogative by a change of termination, as

Positive.	Interrogative.
<i>nji</i> , a thorn ;	<i>nji</i> ? a thorn ?
<i>tō-nu-ching</i> , maize ;	<i>tō-nu-chinui</i> ? maize ?

The rules for these changes will be found on p. 41. Compare also pp. 42-8.

II. The present and past indicative tenses of verbs and adjectives have Interrogative Forms, ending in *mi*, *tī*,

or *ni*, according to fixed rule (see pp. 66, 85, 86, and 95). These afford the means of Interrogation which is in most constant use. Here are a few examples :—

- | | |
|--|---|
| <i>Mashē arani?</i>
(lit. Jap.) Mashi-wa aranu ka? | } Isn't it better? |
| <i>U mi-kaki mishōbiti?</i>
(lit. Jap.) O me-gake nasatta ka? | } Did you see it? |
| <i>Imenshōrangti?</i>
(Jap.) Irassharanakatta ka? | } Wasn't he at home? |
| <i>Ang y'ayabimi?</i>
(Jap.) Sō de gozaimasu ka? | } Is that so? |
| <i>Tabakung mutchōmi?</i>
(lit. Jap.) Tabako-mo motte-iru ka? | } Have you any tobacco? |
| <i>Unjō kunē-i shi-mishēmi?</i>
(lit. Jap.) Anata-wa, funa-yoi shi-nasaru ka? | } Do you get seasick? |
| <i>Chichasami?</i>
(Jap.) Chikai ka? | } Is it near? or Is it the nearer of the two? |

III. Definite questions respecting the future are asked by means of the Interrogative form of the Present Tense. When, however, there is any hesitation or uncertainty, a compound idiom is used, with the verb or adjective in one of the forms illustrated in the following examples. This idiom includes the Interrogative particle *ga* (equivalent to Japanese *ka*) and a special form in *ira* with which the verbs *shung*, "to do," and the substantive verbs *ayabing* and *weyabing*, "to be" (Honor.), are furnished.

Notice the distinction between the assertive Futures *shabira*, *ayabira* (with short *i*), and the interrogative Futures *shabira*, *ayabira*, (with long *i*).

What may conveniently be termed the Future Past Interrogative is denoted by a similar idiom in which *itara* is the termination. *Shabira*, *shabītara*, *ayabira*, and *ayabītara* (less often *wuyabira*, *wuyabītara*), are thus the symbols of this mode of speech, which may be literally rendered in Japanese by...*mashō ka* and...*mashitarō ka*,—less satisfactorily in English by translations varying according to the requirements of each case :—

Tui ga shabira ?
(Jap.) *Torimashō ka ?* } Shall I take it ?

Yubashi ga shabira ?
(Jap.) *Yobasemashō ka ?* } Shall I have him called ?

Nā kakiōrang ga ayabira ?
(Jap.) *Mō ma ni aimasumai ka ?* } Do you think we shan't
be in time ?

Wirikisha ga ayabītara ?
(Jap.) *Omoshirō gozaimashitarō ka ?* } Was it amusing ?
(more lit. May it have
been amusing ?)

U waka mishē ga shabira ?
(Jap.) *O wakari nasaimashitarō ka ?* } Do you understand ?
(more lit. Have you
perhaps deigned to
understand ?)

Nati ga wuyabira ?
(Jap.) *Dekite arimasu ka ?* } Is it [perhaps] ready ?

Somewhat analogous, though not identical, are such expressions as the following, which are less used and have a more Japanese ring about them :—

Iri ni bashu nu chu
(Jap.) *Itsuoro no hito*
ga yutara (shiriyahirangai ga)
de atta ka (shirimasen ga.....) } (I know not) at what
epoch the man lived, i. e.
Once upon a time a man..

Ama ga y'ara, kuma ga y'ara.
(Jap.) *Asuko yara, koko yara* } Whether there or here.

IV. The Interrogative inflections are often replaced by the Interrogative particle *ga*, suffixed in the case of verbs to the Apocopated Form, and usually strengthened by the addition of the emphatic particle *yā*. This fourth method of marking interrogation is resorted to chiefly when the clause already contains some such interrogative word as "who?" "which?" "how?" etc:—

Chā shu' ga? } What shall we do? (Idiom.
(lit. Jap.) Nani suru ka? } Jap. Dō shinbashō? or Shiyō
ga nai.)

Dzirō mashi ga? } Which is the best? (Idiom.
(lit. Jap.) Dochi mashi ka? } Jap. Dochi ga ii?)

More politely, *Dzirō mashi y'amishē' ga?* (or *Dzirō mashi y'amishēbi' ga?*)

Kunā, nā ndi yut tukuru ga yā? } What is this place
(Jap.) Koko wa, nan to iu tokoro ka ne? } called?

Mā ngkai imenshābi' ga? } Where are you going?
(Jap.) Doko ye irassharu ka?

Chang gutōru tukuru y'a' ga? } What sort of place
(lit. Jap.) Nani gotoki tokoro de aru ka? } is it?

Ashī ndē yamachē wurang ga yā? } Hasn't it hurt its foot
(lit. Jap.) Ashī nado itamete-wa } or something?
aranu ka ne?

Yutasha' ga yā? } Is it all right?
(Jap.) Yoroshii ka ne?

An otherwise anomalous form in *tē* is probably best referred to this heading, thus:

Kyrē, nā shāi tsukutē' ga? } What is this
(lit Jap.) Kore-wa, nan de tsukutte-aru ka? } made of?

There is no doubt as to the meaning of the sentence, and we think ourselves justified in explaining *tsukutē'* as a contraction of *tsukuti a'* ("is made," *a'* being the Apocopated Form of *ang*, "to be"), and we therefore write it *tsukutē'* (with an apostrophe).

For the origination of *ē* from *i* + *a* both in Japanese and Luchuan, see *¶ 17 and 41. The present instance and those there quoted help to support each other.

V. Very rarely Interrogation is marked by *nā*, suffixed to nouns or to the conclusive form of verbs, as

<i>Ari nā?</i>	} That one?
(Jap.) Are ka?	
<i>Ichung nā?</i>	} Are you going away?
(Jap.) Iku ka?	
<i>Ichang nā?</i>	} Has he gone away?
(Jap.) Itta ka?	

What may be the special shade conveyed by this fifth form of Interrogation, we cannot say.

183.—Honorific expressions are not, in Far-Eastern tongues, as they are in Europe, mere occasional flowers of rhetoric. They enter more or less into every sentence and assume grammatical importance, more especially by taking the place of personal pronouns, and by influencing the forms of verbs.

Conf. "Colloq. Japanese Handbook," Chap. XI.

The Luchuan Honorific conjugations of verbs have been treated of on pp. 101 *et seq.* The following is a very brief synopsis of Honorific modes of speech generally in this language:—

I. The prefixes *u*, *gu*, and *mi*, which signify literally "honourable" or "august," are almost always preferred to the personal pronouns in addressing a superior or even an equal. Thus *u byō-chi*, "your illness;" *mi fisha*, "your leg,"—also "his [or her] illness," "his [or her] leg," if a third personage superior in rank to either speaker is alluded to.

II. The Honorific verbal conjugation in *yabing*, equivalent to *masu* of the Japanese, is often intermixed with the

plain forms even in addressing an inferior. When speaking to equals or superiors, one must freely use the still politer conjugations in *mishēng* or *mishēbīng* mentioned on p. 105. It is also necessary to employ such periphrases as the following, in which Honorific prefixes and Honorific verbs or verbal terminations are combined :

U nji mishōchi. } Your going out, *lit.* Deigning honour-
(Jap.) *O de nastte* } able going out.

Ning itchi u tabi mishēbiri! } Please pay attention, *lit.*
(lit. Jap.) *Nen irete o tamai* } Deign honourably to con-
nasai } fer inserting attention.

Nā kara u fanashi sē, } How had I better be-
(lit. Jap.) *Nani kara o hanashi seba,* } gin to tell you the
yutasha yabi' ga yā? } story? *lit.* Will it be
yoroshii gozaru ka ne? } (honor.) good if I do
honourable speaking
from what?

Kuma nu du, kētē gu } On the contrary, it is I
(lit. Jap.) *Koko no zo, kaette go* } who have been rude to
bu-rī nātōyabīru. } you, *lit.* have become au-
bu-rei narimashita } gust rudeness.

"Honourable speaking" and "august rudeness," because—though emanating from a lowly creature like myself—they affect so exalted a personage as you.

III. In some cases, not Honorific prefixes and terminations merely, but distinct words considered more choice than their ordinary synonyms, are employed in speaking to or of a person deserving courteous treatment,—of any one in fact except a coolie or one's own servants or younger relatives. For instance, *ashi* is the plain word for "leg;" but Honorific speech substitutes the more elegant expression *fisha*. "To die" is *shinung*; but in speaking of the death of any person of good standing, one must say *mā shi-mishēng*. "To say"

is *yung*; but to say something to a superior or even to an equal is *unnŭking*, while the superior or equal himself does not *yung*, but *i-mishēng* (Honorific conj. of *yung*).

U and *mi* are respectively the Jap. *o* and *mi*, while *gu* is Jap. *go* (Chin. 吾). The rest of the honorific expressions here mentioned differ in the two languages (conf. * 136), but their fundamental characteristics are the same. The perpetual use of such phraseology causes plain-speaking to be as rare in Luchuan as in Japanese. Our European simplicity would sound to all Far-Easterns curt and rude, not to say primitive and barbarous.

EXCURSUS ON THE ORIGIN OF THE JAPANESE VERBAL
CONJUGATIONS, AS ILLUSTRATED BY LUCHUAN.

Many comparisons between corresponding verbal forms in the two languages have already been made in the foregoing pages, notably on pp. 73-4, where the subject-matter of this Excursus has already been glanced at in passing. Nevertheless, it may not be without profit to Japanese philology to go into the question more fully, and to set side by side the respective paradigms (for all four conjugations) of the Present Tense of the Positive Mood,—which is the most important of the tenses,—including also in our survey the Negative (or Future) Base, or what will be the same for practical purposes, the most usual form of the Negative Present:—

"To TAKE."	Luchuan.	Japanese 1st Conjugation.	
		Classical.	Modern.
Conclusive	<i>tuyung</i>	} <i>toru</i> (wanting)	} <i>toru</i>
Attributive	<i>tuyuru</i>		
Apocopated	<i>tuyū'</i>		
Interrogative	<i>tuyumi</i>		
Verbal Noun	<i>tuyusi</i>	} <i>tore</i>	
Koso Form	(wanting)		
Negative Pres.	<i>turang</i>	<i>toranu</i>	<i>toran(ai)</i>

"To Go Out."		Lu-chuan.	Japanese 2nd Conjugation.	
			Classical.	Modern.
Conclusive	<i>njiung</i> or <i>njing</i>	<i>iden</i>	} <i>deru</i>	
Attributive	<i>njiuru</i> or <i>njiru</i>	<i>idzuru</i>		
Apocopated	<i>njiyu'</i> or <i>nji'</i>	} (wanting)		
Interrogative	<i>njiyuan</i> or <i>njiuan</i>			
Verbal Noun	<i>njiyusi</i> or <i>njisui</i>			
Koso Form	(wanting)	<i>idzuru</i>		
Negative Pres.	<i>njiurang</i>	<i>iden</i>	<i>den(ai)</i>	

"To Fall."		Lu-chuan.	Japanese 3rd Conjugation.	
			Classical.	Modern.
Conclusive	<i>uting</i>	<i>otsu</i>	} <i>ochiru</i>	
Attributive	<i>utiru</i>	<i>otsuru</i>		
Apocopated	<i>uti'</i>	} (wanting)		
Interrogative	<i>utimi</i>			
Verbal Noun	<i>utisi</i>			
Koso Form	(wanting)	<i>otsure</i>		
Negative Pres.	<i>utirang</i>	<i>ochinu</i>	<i>ochin(ai)</i>	

"To See."		Lu-chuan.	Japanese 4th Conjugation.*		
			Classical.	Modern.	
Conclusive	<i>nāng</i>	} <i>miru</i>	} <i>miru</i>		
Attributive	<i>nāru</i>				
Apocopated	<i>nā'</i>				
Interrogative	<i>nāmi</i>			} (wanting)	
Verbal Noun	<i>nāsi</i>				
Koso Form	(wanting)	<i>mire</i>			
Negative Pres.	<i>nirang</i>	<i>minu</i>	<i>min(ai)</i>		

Of the various remarks which the above paradigms suggest, the most obvious is the possession by Classical Japanese of an

* Aston (pp. 98, *et seq.*) makes a single conjugation—the 2nd—out of our 2nd and 3rd. Our fourth conjugation (Aston's 3rd) comprises only the following verbs:—*hiru*, "to dry;" *hiru*, "to winnow;" *hiru*, "to sneeze;" *iru*, "to show;" *iru*, "to melt;" *iru*, "to dwell;" *keru*, "to kick;" *kiru*, "to clothe;" *miru*, "to see;" *niru* to "resemble;" *niru*, "to boil." In Colloquial, these all fall under our 3rd conj., excepting *keru*, which falls under the 2nd.

inflection absent from Luchuan,—what we have termed the "*Koso* Form," for the reason that it replaces the Conclusive at the end of any sentence containing the strongly emphatic particle *Koso* (conf. Aston*, pp. 97, 141, and 188, Rule II). Thus, to repeat the example already quoted on p. 74.

<i>Yorosu no yamai wa, sake yori koso okore.</i>	}	It is from strong drink alone that all diseases spring. (<i>Koso</i> Form <i>okore</i> , for Conclusive <i>okoru</i> .)
--	---	--

This inflection has been pretty well proved to be a specifically Japanese product, which fixed itself in use at the dawn of Japanese literature, say about A.D. 700, before which time *koso* had governed the verb and adjective in the Attributive Form, exactly as the particle *zo* has continued to do in the written language down to the present day.†

The *Koso* inflection seems to have survived in the Colloquial speech of the people to a late period of the Middle Ages. An attempt at its explanation is made by Mr. Aston (pp. 96-7); but the subject deserves further attention at the hands of Japanese specialists. Secondly, we notice the tendency of Japanese to confuse the Conclusive and Attributive Forms together, the Attributive alone surviving at the present day to do duty for both. Thirdly, we see that Luchuan inflects all verbs alike, though possessing more materials for the conjugation than Japanese; and fourthly, we are led to suspect that the differences between the various Japanese conjugations have arisen from these having retained, some more, some less, of the original structure.

* What we call the *Koso* form, is denominated by Mr. Aston the "Perfect."

† See the "*Hari-bukuro*," one of a set of philological works issued in splendid format by the Imperial Household Department, in 1893. They are from the pen of Fujiwara-no-Masazumi, better known as Kamochi, one of the greatest scholars of the Tempō period, and author of the standard edition of the "*Manyōshū*," entitled "*Manyō Kogi*."

Putting the *Koso* Form aside, the Japanese 1st. Conj. has kept but a single form in the Present Tense of the Positive mood, viz. *toru*, which corresponds, letter for letter, to the Luchuan Apocopated Form *tuyu'*. The negative *toranu* is characterised, like Luchuan *turang*, by the vowel *a* that precedes the final nasal:—indeed the Japanese Negative and the Luchuan are practically identical. The 2nd Japanese Conjugation is richer than the 1st, having retained down to the end of the Classical period the distinction between Conclusive and Attributive, which is, however, obliterated in the Modern Colloquial speech by the merging of the Conclusive in the Attributive. Curiously enough, the single form of Modern Japanese agrees better with the Luchuan Attributive than does the older Classical form of the same, thus substantiating a surmise of Mr. Aston's to the effect that the so-called modern form may really have had a prior antiquity of its own. A marked peculiarity of the 2nd Conj. as compared with the 1st—an anomaly as compared with Luchuan—is encountered when we come to the formation of the Negative. As *toru*, of the 1st Conj., has the Neg. *toranu*, corresponding to Luch. *tuyung* (for *turung*) and *turang* respectively; so we should have expected *idzuru*, of the 2nd Conj., to make the Neg. *idzuranu*, or in the Modern Language *deranu*, conformably with the analogy of Luchuan *njiyung* (for *njirung*) and *njirang*. Instead of this, we find Classical *idenu*, Modern *den(ai)*. Similarly in the 3rd Conj., which resembles the 2nd in every point except that the stem here has *i* for *e*,—a distinction naturally unknown to Luchuan where Jap. *i* and *e* are alike represented by *i*. Similarly, too, in the 4th Conj., which is a cross between the 1st and the 3rd, as it resembles the 1st in having but a single form, *miru*, for Conclusive and Attributive, while in the Negative Present it has, not *miranu*, but *minu*, after the pattern of the 3rd Conj.

Two questions now arise, which are:—I. Has the distinction between the four Japanese conjugations subsisted from the earliest period of the language? and if not, then II. Which conjugation is the original one? The elaborate discussion of these questions contained in a footnote to pp. 98-99 of Mr. Aston's Grammar, dispenses us from entering into the whole argument afresh, though we may perhaps, be able to cast a little fresh light on it.* If then, from the internal evidence of Japanese

* Those who read the passage of Mr. Aston's work here indicated must, if they would avoid confusion of ideas, remember that he groups what we style the 2nd and 3rd conjugations under a single heading, by him called the 2nd conj., while our 4th conj., as already mentioned, is his 3rd.

alone, Mr. Aston was justified in assuming the original oneness of the Japanese conjugations, all the better assured may we feel of this fact when we find Luchuan pointing the same way. But the Luchuan evidence obliges us here to draw a distinction. Mr. Aston claims the 1st Conjugation as the original one; and this claim may be allowed to stand, if by "First Conjugation" be denoted that scheme of flexion in which the Negative voice is characterised by the vowel *a*. On the other hand, this original "First Conjugation" would have included that bifurcation of the Conclusive and Attributive forms which now characterises only the 2nd and 3rd Conjugations. Two Japanese verbs, generally classed as irregular, remain to this day as relics of what seems to have once been the standard pattern of inflection,—the original "First Conjugation." We mean the verbs *shinuru*, "to die," and *inuru*, "to depart," which exhibit the following forms:—

Positive Present.

Negative Present.

* Conclusive <i>shinu</i> , <i>inu</i>	} <i>shinanu</i> and <i>inanu</i> with characteristic <i>a</i> .
* Attributive <i>shinuru</i> , <i>inuru</i>	

The Honorific suffix *masu*, with alternative form *masuru*, and Negative *masen* (for *masanu*), approaches the same standard, as does also *suru*, "to do" (Classical Concl. *su*, Attrib. *suru*), its Negative *sen* apparently standing for *san*, as Luchuan has the regular Negative *sang*, and Japanese usage itself vacillating between such derivative forms as *serarenu* and *sarenu*, *sesururu* and *sosuru*, etc. In fact here, as in many other languages, it is to the so-called irregular verbs that we must look for the surviving traces of an earlier rule now well-nigh overgrown and obliterated by later formations.

The total result—so far as the theory of the Japanese conjugations is concerned—of Mr. Aston's and the already mentioned native scholar Kamochi's researches into archaic Japanese, and our own into Luchuan, may be briefly resumed as follows:—

I. The "First Conjugation" is the original one, with leading forms modelled on those of *shinu*, *shinuru*, *shinanu*.

* The two forms are now confused as to function, though they were kept apart in the earlier language.

II. The Second Conjugation is a derivative one, obtained by the agglutination of *eru* (or *uru*), "to get," to the stem,—*eru* itself having been inflected somewhat irregularly on account of its extreme shortness which sounded harsh. In a few cases, especially that of Passive Verbs, this use of *eru* was logical enough (*conf.* "Colloq. Jap. Handbook," ¶ 304); but the Japanese predilection for piling up suffixes caused *eru* to be added in hosts of other cases where no such necessity existed. Thus,

<i>furu</i>	"to touch"	became	<i>fureru</i>
<i>kakuru</i>	"to hide	"	<i>kakureru</i>
<i>kanu</i>	"to be unable"	"	<i>kaneru</i>
<i>midaru</i>	"to be confused"	"	<i>midareru</i>
<i>osoru</i>	"to fear"	"	<i>osoreru</i>
<i>taru</i>	"to drop"	"	<i>taseru</i>

In not a few cases, two verbs—one intransitive, the other transitive—were obtained from a single original "First Conjugation" form by agglutinating *aru* for the former, *eru* for the latter, as

<i>kasanu</i>	"to heap up"	<i>kasonaru</i>	<i>kasaneru.</i>
<i>tasuku</i>	"to save"	<i>tasukaru</i>	<i>tosukeru.</i>
<i>todomu</i>	"to stay"	<i>todomaru</i>	<i>todomeru.</i>

All this is no mere hypothesis, but susceptible of actual proof from the remains of the archaic literature contained in the "*Manyōshū*" and other ancient books, which have preserved the 1st Conjugation form of almost every non-Passive Verb now classed with the 2nd. Luchuan, though on the whole more conservative than Japanese, has been considerably affected in a similar manner. For instance, *wasigung*, "to forget," corresponds letter for letter to Japanese *wasuru*, the original 1st Conjugation form of the verb now called *wasureru* and inflected according to the 2nd. But *hajimeru*, "to begin" (transitive), corresponds to the current *hajimeru* (2nd Conj.),—not to the obsolete older 1st Conjugation form *hajimu*. An additional remark requiring to be made is that the adoption by Luchuan, in many cases, of the lengthened form, originated no new departure in the conjugation. *Iyigung*, "to get," the equivalent of Japanese *eru*, behaves quite regularly, making its Negative *gyirang* like any other verb belonging to the *r*-stem class, and so do all those derived from it by composition.

III. The process of transition whereby some few verbs emigrated from the 1st Conjugation to constitute the 3rd is not so clear; but possibly the 3rd and the 2nd are mere variants of one another. The fact that some did so remains, and the process is going on at the present day in the Tokyō dialect, where

<i>karu</i>	"to borrow"	becomes	<i>kariru</i> .
<i>taru</i>	"to suffice"	"	<i>tariru</i> .

Similarly *ikiru*, "to live;" *koriru*, "to take warning;" *momijiru*, "to turn colour," (said of leaves in autumn), can be traced back to the earlier 1st Conjugation forms *iku*, *koru*, *momizu*.

IV. The dozen verbs constituting the 4th Conjugation are assumed by Mr. Aston to owe their peculiarities to their extreme shortness, which being inconvenient for conjugational purposes, was obviated by expansion,—thus *miru* for *ma*, "to see." That excessive shortness constitutes a *vera causa* for such changes, as well as for the dropping of whole classes of words, admits of no doubt, the Romance languages, as compared with Latin, exhibiting numerous instances of it. (Conf. what Diez, in the Introduction to his "Grammar of the Romance Languages," says concerning the fate of such Latin words as *res*, *vis*, *jus*, etc.) We think, however, that the case of the Japanese verb *miru*—at least of its Present Tense—admits of a simpler explanation. The Luchuan for "to see" is:—Conclusive *nāng*, Attributive *nāru*, which (neglecting the length of the vowel,—a proceeding for which some other instances give justification) corresponds letter for letter to Japanese Conclusive *mu*, Attributive *muru*. Now these very forms *mu* and *muru* survive in the Classical compound verb *kokoro-mu*, *kokoro-muru* (modern *kokoro-miru*), "to try," lit. "to heart-see.*" All that has apparently happened to the simple verb is that its Conclusive Form *mu* has been dropped because too short, and the Attributive *muru* retained instead, its first *u* having changed to *i* already in Classical times, as has happened to all verbs of the 3rd Conjugation in modern times. With this exception, *miru* follows the 3rd Conjugation, itself a derivative one. We hesitate to express any opinion with regard to the other verbs of the Fourth Conjugation,—*iru*, *kiru*, *kira*, etc. Comparison with Luchuan is

* Perhaps *uramu* or *uramiru*, "to hate," might also be quoted in this context.

unfruitful in their case, some not existing at all in that language, while others appear to have suffered expansion like their Japanese representatives. A significant indication of the possible original inclusion of these verbs in the First Conjugation is, however, offered by the occurrence in the "*Manyōshū*" of such forms as *u* (= *uu*) for *wiru* "to dwell," and *fu* for *hiru*, "to dry." Kamochi also calls attention to the possible connection of the Archaic word *nanu*, so frequent in the early poetry, with *niru* (𐤎𐤌) to resemble. Were this established, we should be on the way to postulating Conclusive *nu*, Attributive *nuru*; Neg. Present *nanu*, as the leading forms of *niru*, "to resemble," and thus capturing another deserter from the 1st Conjugation to the 4th.

SPECIMENS OF LUCHUAN WITH JAPANESE AND ENGLISH TRANSLATIONS.

LUCHUAN.

Chū wuganabira.
Yi-dinchi debiru.
Tū-mishebiri.
Sachi ngkai nā-mishebiri.
U sachi ngkai.
Kéyabira.
Fēsētōng.
Nā ichabira.

Nji chābira.
Nagadé wugaming shabirang.

Ayabirang.
Chin-ya fisa yabing yá !

MISCELLANEOUS USEFUL PHRASES.
JAPANESE.

Konnichi wa !
Ii tenki de gozaimasu.
O tori nasai.
Dôzo o saki ye.
O saki ye.
Kaerimashô.
Mada hayô gozaimasu.
Mô kaerimashô.

Sayônara.
Shibaraku go buzata itashimashita.

Dô itashimashite !
Kyô wa, o samû gozaimasu.

ENGLISH.

How do you do ?
It is a fine day.
Please come in.
Please go first (*Après vous*).
(Ditto less formal.)
I must be going.
It is still very early.
I must be going. (*More or less
equiv. to Goodbye.*)
(Ditto.)

Excuse my having been so long
without coming to see you.

Not at all.

How cold it is to-day ! (a salutation
in cold weather).

LUCHUAN.	JAPANESE.	ENGLISH.
Chiū-ya duttn ataisa yabing yā !	Kyō wa, o atsu gozaimasu.	How hot it is to-day !
Wēsi-mishōri.	O yasumi nasai.	Good night.
Nindi.	(Ditto.)	(Ditto to an inferior.)
Kuna ngkai menshōri.	Koko ye oide nasai.	Please come here.
Menshēbirē.	Oide nasai.	(Ditto.)
Nā yutasha yabing.	Mō yoroshia gozaimasu.	All right, <i>or</i> I don't want any more, <i>or</i> That is enough.
Nā yutashang.	Mō yoroshii.	(Ditto less polite.)
Y'asi ga...	Desu ga...	Yes, but... <i>or</i> Nevertheless.
Yāshiku nayabiti.	O naka ga sukimashita.	I am hungry.
Nūdi un kākiti.	Nodo ga kawaiia.	I am thirsty.
Ichusē mashi.	Iku hō ga ii.	It will be best to go.
Ihangsē mashi.	Ikanni hō ga ii.	It will be best not to go.
Kunēda ww' atehi mishēbiti ?	Senjitsu wa go kigen yō gozai- mashita.	Lā. Did you deign to walk the other day ? (Used as a polite greeting to a person whom one met a few days before.)

LUCHUAN.	JAPANESE.	ENGLISH.
Mutsikashi mung.	Rikō na mono.	A clever fellow.
Tida nu agatōng.	Hi ga agatta.	The sun has risen.
U chichū nu agatōng.	Tsuki ga agatta.	The moon has risen.
Dzirō maahi ga ?	Dochi ga ii ?	Which are the best ?
Dzirō mashi y'amishé' ga ?	Dochi ga yoreshiū gozainasu ?	(Ditto more polite.)
Dzirō mashi y'amishéhi' ga ?	(Ditto.)	(Ditto still more polite.)
Iradi t-nishōri.	O suki no wo o tori nasai.	Choose whichever you prefer.
Hurō mā ga ?	Benjo wa doehira ?	Where is the W. C. ?
Yā-burō, mā y'ayabi' ga yā ?	Benjo wa, doko de gozainasu ka ?	(Ditto polite.)
Sukkwé shabitang.	Komarimashita.	I am in a quandary.
Sukkwéchang.	Komatta.	(Ditto less polite.)
Yiau mung.	Onaji koto.	The same thing.
Yiau tehu.	Onaji hito.	The same person.
U cha ushagari.	O cha o agari nasai.	Please take a cup of tea.
Chā nuni.	O cha o agari.	(Ditto to an inferior.)
U chá ushagarani ?	O cha agarimassen ka ?	Won't you take a cup of tea ?
Chā numani ?	(Ditto.)	(Ditto to an inferior.)

LUCHUAN.	JAPANESE.	ENGLISH.
Kuniba natōng.	Mikan ga natta.	The oranges are ripe.
Kadi nérang natōng.	Tabete shimatta.	He has eaten them all up.
Wang ika.	(Watakushi wa) ikô,	I will go.
Wang ichabira.	Ikimashô,	(Ditto polite.)
Kazi fichi.	Kaze wo hiite.	Catching cold.
Ami nu nbôku buti.	Ô-ame ga futte.	Raining hard.
Karazi nu yadi.	Dzutsû shite.	Having a headache.
Wata nu yadi.	Hara ga itakute.	Having a stomach-ache.
Tôchô ngkai menshe' ndi ichi.	Tokyô ye irassharu tote.	Saying His Excellency was going to Tokyo.
Huna-nukni shu' ndi ichi.	Funa-okuri suru tote.	In order to see him on board.
Ichumi, yôshôchumi ?	Ikô ka, yosô ka ?	Shall we go or not ?
Taimi, yôshôchumi ?	Torô ka, yosô ka ?	Shall I take it or not ?
Yamisi du mashô arani ?	Yoshita hō ga ii ja nai ka ?	Don't you think you had better not ?
U nigê shabira.	O negai-môshimasu.	I beg to request of you.
Kurê yû-jô nêyabirang.	Kore wa irimasen.	I don't want this.
Ning itchi u tabi mishêbiri.	Ki wo tsukete kudasai.	Please be careful.

LOCHUAN.

Hashiru miehiti kwi-mishébiri.
Hashiru-guchi akiti kwi-mishété.

U kuni wuté, kuré nū ndi yabi' ga ?
Yuruchi kwi-mishóri.
Ifé matebóri.
Ifé matchóti kwi-mishóri (*or* mi-
shébiri).

Féku hayé nari.
Ufó ashi hayamiri.

Yónna akki.
Kuná, bú ndi yut tukuru ga yá ?
Wanné anné yang.
Ann tchu nu ang íchang-téng, wanné
gattinó sang.
Wá mung ga yá ?

JAPANESE.

To wo shimete kudasai.
To wo akete moraitai.

O kuni de wa, kore wo nan to
mōshimasu ?
Gomen nasai.
Sukoshi mae.
Sukoshi o machi nasai.

Hayaku hashire.

Soro-soro aruke.
Koko wa, nan to iu tokoro ka ?
Watakushi wa sonna koto wo iwanai.
Ano hito ga sō itta keredomo, wa-
takushi wa shinjinai.
Watakushi no mono ka ?

ENGLISH.

Please shut the door.
I wish you would be so kind as to
open the door.

What is this called in your
language ?

Please excuse me.

Wait a minute.

Would you be so kind as to wait a
minute ?

Run quicker.

Move your stumps a bit faster.

Go more slowly.

What is this place called ?

I never say such things.

He said so, but I don't believe it.

Is it mine ?

LUCHUAN.	JAPANESE.	ENGLISH.
Uajô, tashê ikatsi na-mishêbi' ga ?	Anata wa, o toshi wa ikutsu desu ka ?	How old are you ?
Châng narang.	Shikata ga nai.	There is no help for it.
Atsisanu châng narang sa !	Atsukute shikata ga nai.	It is so hot I don't know what to do.
Mutehi iki.	Motte ike.	Take it.
Yâ hyâ hurimung ! kitchi turasa !	Baka na berabô-me ! kote yarô.	You rascal ! I'll kick you.
Madô nêrang.	Hina ga nai.	I have no time.
Ttitsing nêrang.	Hitotsu mo nai.	I haven't a single one.
Nishanna kamarang.	Mazukute taberarenai.	It is too nasty to eat.
Wannê yushanu.....	Watakushi wa, hara ga hette,.....	I am so hungry.
Anê arang-gisang.	Sayô de nasasô desu.	It doesn't seem to be so.
Yukushi du y'ayagisara.	Uso-rashiû gozaimasu.	It sounds like an untruth.
Kuujô nfasaribg.	Hara ga tatsu.	I feel very angry.
Ushissang yâ !	Oshii koto da nê.	What a pity !
Ami fui-gisabibg.	Ame ga furisô do gozaimasu.	It looks as if it were going to rain.
Duku kazi fuchi-gikung nêng.	Amari kaze ga fuki-sô mo nai.	It doesn't look as if it were going to be very windy.
Nâ nung shitakô yutashami ?	Mô nani mo shitaku wa ii ka ?	Is everything ready ?

LUCUAN.

Muru sahi, obassa y'ayabi' ga ?
 Nará, isuji u tabi mishébiri.
 Fiji suti kwitá,
 Kuré, nū sui tsukuté' ga ?
 Tuti chūsi du mashi y'aru (or mashēru).
 Chikachi u tabi mishébiri.
 Nama-sachi tui ga yarashabitasi ga,
 māda finto-ya néyabirang.
 Kannazi chūru gutu sahi ndi ichi kú.
 Ung gutoru kutó yangting yutasharu manu.
 Nū ndi yuta' ga ?
 Nū ndi yabita ga ?
 Ichutā wugadi mābira.
 I-sha ni mishiti nūsi du mashé arani ?

JAPANESE.

Mina de ikura desu ka ?
 Nari-take isode kudasai.
 Hige wo sutte moraitai.
 Kore wa, nan de dekite iru ka ?
 Kiite kuru ga ii.
 Kikashite kudasai.
 Saki-hodo kiki ni yarimashita ga,
 mada bontō wa gozaimasen.
 Kamarazu kuru yō ni to sō itte koi.
 Sonna koto iwanakute mo yoroshii.
 Nan to itta ka ?
 Nan to oshutta ka ?
 Chito haiken.
 Isha ni mite morau ga ii ja nai ka ?

ENGLISH.

How much does it all amount to ?
 Please be as quick as possible.
 I want to get shaved.
 What is this made of ?
 You had better go and ask.
 Please tell me.
 I sent to enquire a little time ago,
 but no reply has yet come.
 Tell him to be sure to come.
 You shouldn't say such things.
 What did you say ? (to an inferior)
 (Ditto polite.)
 Please just let me look at it.
 Hadn't you better just let the
 doctor see it ?

LUCHUAN.	JAPANESE.	ENGLISH.
Cháng wírukiaru ínanashé nēya- birani ?	Nani mo omoshiroi hanaishi wa go- zaimasen ka ?	Haven't you something amusing to tell us ?
Anu tchu u shiri mishōchō-yabimi ?	Ano hito wo go zonji desu ka ?	Do you know him ?
Urē duttu wakarang.	Sore wa sukoshi mo wakaranai.	I don't understand that a bit.
Wanné gattinō sang.	Watakushi wa shōchi shinai.	I won't consent to it.
Nōng u yū-ju nu sá-tō yabimi ?	Nani ka go yō ga gozaimasu ka ?	Have you any orders to give ?
Kumu uehi, dziru dīng tītsi u tabi mishōrarī ga shabira ?	Kono uehi, dore ka hitotan chōdai dekinushō ka ?	Might I have one of these ?
Tā ga y'ara, jō uehu' kutu, nehi kūng nā ?	Dare ka mon wo tataite iru kara, mite kuremasen ka ?	There is some one knocking at the gate ; go and see who it is.
Samising chikasi.	* Samisen kikaserō.	Play the banjo to me.
Samising fichi chikachi kwiri.	Samisen wo hiite kikashite kurei.	Please play the banjo to me.
Samising fichi chikachi kwi-mishōri.	Samisen wo hiite kikashite o kun nasai.	Please be so kind as to play the banjo to me.
Samising u fichi mishōchi, chikachi u tabi mishōbiri.	Samisen o hiki nasatte, o kikasa nasatte kudasai.	Would you please be so extremely kind as to play the banjo to me ?

LUCHUAN.

Fèku mudusi.
Yü-jô nong.
Chiehbitarâ, sign ni unukiyabing.

Yâ-ya wakati ?
Unjô waka-mishôchi ?
C, wakayabitang.
Wakarang.
Wakayabitang.
Hmî ga ujitong.
Sakô sikang.
Namû mishi kann' kutu, matchôti
kwiri.

Matchôti kwi-mishêbirî.
Fushakô nêranî ?
Fung-yakô, nati ga wuyabîra ?
Ifé n yuka-mishêbirang ná ?

JAPANESE.

Hayaku kayaso.
Yaku ni tatanaï.
Uketamawarinashitara, sugu ni
moshi-agemasu.

Omae wa wakatta ka ?
'Anata wa, o wakari nasaimashita ka ?
Hai ! wakarinashita.
Wakaranai.

Wakarinasen.
Fune ga deta.
Sake ga kirai.
Ima meshi wo kutte iru kara,
matte kurei.

O machi nistie kudasai.
Hoshiku nai ka ?
Honyaku wa, dekimashitarô ka ?
Sukoshi o yasumi nasaimasen ka ?

ENGLISH.

Return it quickly.
It is of no use.
As soon as I hear, I will let you
know.

Do you understand ?
(Ditto polite.)
Yes, I understand.
I don't understand.
(Ditto polite.)
The ship has gone.
I don't like rice-beer.
Please wait, as I am just having
my dinner.

Please be so kind as to wait.
Don't you want any ?
Is the translation done ?
Won't you rest a little, Sir ?

LUCHUAN.	JAPANESE.	ENGLISH.
Nā kara u hanashi sē, yutaasha yabi' ga yā?	Nanī kara o hanashi-mōshitara, yokarō?	In telling you about it, what had I better begin by?
Kinu gūrō, atta fiku nayabiti, yamā yuchi ndē fui ga shara shiriya-birang.	Kono goro, niwaka ni samuku narimashite, yama ni yuki de mo furimashita ka mo shirimasen.	It has grown so suddenly cold of late, that I should not be surprised if it had snowed on the hills.
Ujō honé-i shi-mishēni?	Anata wa, fusa-yoi nasaimasu ka?	Do you get seasick?
Kō-shi na mā-shimishōebi, chinō u dabi y'atang.	Kōshi ga o naku nari nasaimashite, kinō o tomurai ga deta.	The Minister has died, and his funeral took place yesterday.
Achā tachū kuto, yī-tinchi ni nashi-bushaiblaa (<i>for</i> busha yabi' sā.)	Ashita tatsu kara, ii tenki ni shitaī mono desu.	I do hope it will be fine to-morrow, as I mean to start.
Matangting shimi du shabira.	Matsu ni wa oyobimasen.	There is no need to wait.
Kinu finō, habō wuyabirang ga yā?	Kono hen ni habu ga orimasen ka?	Aren't there any poisonous snakes about here?
Ching na shipu ta nditi wuyabi' kuta, fuchi kwi-mishébirang na?	Kimono ga bisshori nureta kara, hoshite kudashimasen ka?	My clothes are all wet through. Would you be so kind as to dry them?
Fittī kū.	Hi wo irete koi.	Put some fire in the brazier.

LUCHUAN.	JAPANESE.	ENGLISH.
Sam-minnô, ehassa natôyabi' ga yâ?	Go kanjô wa, ikura desu ka?	How much does the bill come to?
Gumâ-ya néyabirang kutu, ichi-ying sshi kēchi kwi-mishébimi?	Chisai no ga gozaimasen karu, ichi-en de tsuri ga gozaimashô ka?	I have no small money; could you give me change for a dollar?

A FEW PHRASES WITH *Ang*, "THUS," "SO."

Ang sô.	Sonnara.	If so. Well then.
Ang y'ara hazi.	Sô darô.	So I suppose.
Ang y'ayabimi?	Sô desu ka?	Is that so?
Ang y'amishébimi?	Sayô de gozaimasu ka?	(Ditto more polite.)
Ang y'atang-takang.	Sayô de atta keredomo.	And yet. That is true, but....
Ang idungsê.	Sô ieba.	If you say that. If you put it that way.
Ang sô, ang shabira.	Sonnara, sô shimashô.	Well then, I'll do so.
Ang shurâ.	Sonnaraba.	If that is the case.

LUCHUAN.	JAPANESE.	ENGLISH.
Ang dëbiru.	Sayô de gozimasu.	Yes, Sir.
Ang y'a' sa.	Sô da.	Yes (to an inferior).
PHRASES WITH THE AUXILIARY <i>Nang</i> , "To See."		
Nëhi chàbira.	Mite kimashô.	I will go and see.
Sshi nâbira.	Yatte mimashô.	I will try my hand at it.
Nji nëhi nda.	Itte miyô.	I will go and see.
Nda ndi sê.	Miyô to omoeba.	If one wants to see.
Ang sshi nda.	Sô shite miyô.	I'll try it like that.
Tûti nabira.	Kiite mimashô.	I will ask.
Nehé nâbirang.	Mita koto wa nai.	I have never seen it.
Nëhi ndi !	Chotto miro !	Look here !
Nëhi u mi-kakiri !	Goran nasai !	(Ditto polite.)
Nëhi u mi-kaki mishebîri !	Goran nasatto kudasai !	(Ditto very polite.)
U mi-kakira.	O me ni kakeyô.	I will show it you.
U mi kaki-yëbira (for y'ayabira).	O me ni kakemashô.	(Ditto very polite.)
Nji nâbitasi ga.....	Itte mimashita ga.....	I went to look, but.....

LUCHUAN.

U byō-chē, chā y'amishēbi' ga ?

Ū ! dattu yutashiku natōyabing.

Ujō, chā shi kangē-mishēbi' ga ?

Chāng kangē wā-shabirang.

Wirukisha ga ayabīlara ?

Ayabirang.

Duku umushirukō nōyabirangtang.

Kakioi ga shabira ?

Nā kakioyabirang.

Nā kakioirang ga ayabira ?

Nana madē kakiōyabing.

Kunēda yi-mung u tabi mishōebi,
ni-fō dēbiru.

JAPANESE.

FRAGMENTS OF DIALOGUE.

Go byōki wa, itaga de gozaimasu
ka ?

Arigatō gozaimasu ; ōki ni kokoro-
yoku narimashita.

Dō o kangae nasaru ka ?

Kangae ga taukinasen.

Onoshiro gozaimashita ka ?

Onoshiro gozaimasen.

Anari omoshiroku wa gozaimasen.

Ma ni aimashō ka ?

Mō ma ni aimasen.

Mō ma ni aimasumai ka ?

Mada ma ni aimasu.

Senjitsu wa kekko na shina wo
arigatō zanjimasu.

ENGLISH.

How do you feel to-day ?

Much better, thank you.

What is your opinion on the
subject ?

I can't arrive at any opinion.

Was it amusing ?

No.

Not very.

Shall we be in time ?

No, you won't.

Don't you think we shall be in time ?

Yes, you will.

Many thanks for the beautiful pre-
sent you sent me the other day.

LUCHUAN.	JAPANESE.	ENGLISH.
Ā ! duku yi-shina ayabirang.	Dō itashimashite ! Makoto ni soma- tsu na mono de gozaimashita.	Oh ! pray don't mention it. It was really nothing at all.
U machi-mishōrachi, duttu chā- dongding nunukirariyabirang.	O matase-mōshite, makoto ni ai- sumimasen.	I know not how to apologise for having kept you waiting.
Wā ! unjō !	Ie ! dō itashimashite !	Oh ! pray don't mention it.
Tabakung nutchōmi ?	Tabako wo motte iru ka ?	Have you any tobacco ?
Nūng nutché wuyabirang.	Nani mo motcha orimasen.	I have nothing of any sort.
Ya-ya mi nehi ?	Omae wa nani wo mita ?	What have you seen ?
Wannē nūng nābirang.	Watakushi wa nani mo mimasen.	I haven't seen anything, Sir.
Nunu kō-mishōri.	Nuno o kai nasai.	Please buy some cloth, Sir.
Namā kōyuru mado nērang.	Ima wa kan hima ga nai.	I haven't time to buy any now.
U mi-kaki mishōbitt ?	Goran nasaimashita ka ?	Have you seen it ?
Māda wugadē nābirang.	Mada haiken itashimassen.	I have not yet seen it.
Wakati ?	Wakatta ka ?	Do you understand ?
U waka-mishē ga shabītara ?	O wakari de gozaimashō ka ?	(Ditto polite.)

LUCIANS.	JAPANESE.	ENGLISH.
Nada wakashirang kutu, nā chu- kēō ichi chikachi u tabi mishēbiri.	Mada wakarimasen kara, mō ichi-do itto kikashite kudasai.	I don't yet understand ; so will you please be so kind as to explain it to me once more.
Dziru chi nī kana - mishōbi' ga ?	Dochira ga o ki ni irimasu ka ?	Which do you like best ?
Dziru ding yutashang.	Dochira de mo yoroshii.	Either will do equally well.
Dziru y'ating washaibung.	Dochira mo ikemasen.	Both are bad.
Uujō kē-shō kara humē-ing shi- nishiōrang guta sshi imenshōchi, u gan-jūng shi-mishēbiri yō !	Anata ga sen-chū de funa-yoi mo nasaranai yō ni nasaimashite, o tassha de irasshai.	Mind that you don't get seasick on board, and that you arrive in good health.
Ū ! wanning hanē-i shāt-ya arang kutu, kē-shō wantē ammadi nan-jē arang.	Hai ! watakushi wa fune ni yoi wa shinai kara, senchū de amari nangi shinai.	Oh ! I never get seasick, so I don't much mind being at sea.
Kanu guta ami un hutē, ū-guruma y'ating, kē-shō-ya nan-ji shin' kutu, nubashura hazi.	Konna ni ame ga futto wa, jōkisen de mo kōchū de nangi suru kara, hi-nobe suru darō.	They will probably delay her departure ; for it would be dread- ful even on board a steamer in such rain as this.

LUCHUAN.	JAPANESE.	ENGLISH.
Wanné, ná yákaŋ kuré sichi y'ayabing.	Watakushi wa, nani yori mo kore ga suki desu.	I like this better than anything else.
Disai chassang ushagai mishébiri.	Dozo takusan meshi-agare.	Please take plenty of it.
Nā wata mitchóbisā.	Mō hara ga ippai desu.	I cannot eat any more.

VISITING.

Chiū-ya dutta naga-za shabiti, ná ww' ituna shabira.	Kyō wa taisō ebōza wo itashi- mashte, mo o itoma ni itashi- mashe.	I have paid you an unconscionably long visit to-day, and must now be taking my leave.
Nā ndí ang i-mishébi' ga ? Ná itē hanashi shi-meshébiraŋ ná !	Mā ! yoi de wa gozaimasen ka ? Mō shōshō o hanashi nashte irasshai- mashe.	Oh ! Why hurry so ? Do please stop and talk a little longer.
Ū ! Ū ! Chiū-ya itē yū-ju nu ayabi' kutu, kunu uchi ebabira.	Arigató gozaimasu ga, konnichi ebito yoji ga dekita kara, izure mata sono uchi ukagaimasu.	Many thanks, but I have some business to attend to to-day. I will call again very soon.

LOCHUAN.

Yē! Ang y'ayabimi? Ang sō,
kunu nchi menshēbiri yō!

O! O!

Sāi! [*or* Sārī] Imenshēbimi?

Imenshēbiri! Ww'iri mishēbiri!

Nusē menshēbi' ga yā?

Nama u nji mishōchi, imenshēbi-
rang.

Ang y'amishēbimi? Ang sē, u kē
mishēbidengsā, Murunjatu ga
yushiritōta' ndi unukitī u tabi
mishēbiri.

Wā ga njiti wurang ba-shu, tā
y'ating imenshōrangti?

O! Nama-sachi kunu tehu nu men-

JAPANESE.

Sō de gozaimasu ka? Somara, o
chikai uehi ni zehi o tachi-yōri
wo.

Hai!

O tano [ni] mōshimasu!

Irasshaimashi!

Go-shinjū wa, o taku de gozaimasu ka?

Tadaina rusu de gozaimasu.

ENGLISH.

Must you really go? Well, then,
please come again soon.

I will.

Hallo! Are you at home? (*A phrase
used in seeking admittance.*)

Welcome, Sir!

Is your master at home?

No, Sir, he has gone out.

Indeed? Then please tell him when
he comes home that Mr. Murun-
jatu called and desired his com-
pliments to him.

Did no one call while I was out?

Yes, Sir, a gentleman called who left

LUCHUAN.

shōchū, n kē mishōdungsā yuta-
sharu gulu munukiti kwiri ndi
imishōbitang.

Tabi-tabī n kangō mishōchī kwi-
mishōbitū, ni-fō dōbiru.

Yā! shika ttu sē usagiyaŋrang.
Y'asi ga, yi-kutu dōbiru yā.

Unjō, kissa nē nu yutasō ubitō.
mishōbitū?

Hāl kūtēnung ubieŋrang nuung nā.
Kann gurō, hū-chi nu wassuu,
wannŋ hū-chi nī kakati, ni-san-
nichi mē karn nitsing arō, sak-
kwing shu' sa.

JAPANESE.

ga irashaimashite, o kaeri ni
nattara "Yoroshiku" to mōsare-
nashita.

Dan-dan go shūsen kudasaimashite,
arigatō gozaimasu.

Ie! iki-todokimasen de, makoto ni
... Shikashi, mazu o medetō
gozaimasu.

Anata, saki-hodo jishin ga gozai-
mashita no wo go zonji desu ka?

Ie! sukoshi mo zozujimasen deshita.
Kono goro wa, kaze ga hayaito,
watakushi mo kaze ni kakatte,
ni-san-nichi mae karn netsu mo
areba, seki mo demasu.

ENGLISH.

this card; and he desired his
compliments to you when you
came home.

I am very much indebted to you
* for all your kind assistance.

Not at all! I am really ashamed of
myself for having done so little.
Anyhow, I congratulate you on
the result.

Did you feel the earthquake a short
time ago?

No! I didn't feel it at all.
Colds being prevalent at present, I
too have caught one, and for two
or three days past have been trou-
bled by feverishness and a cough.

LUCHUAN.

Ang shurá, kazi ning atarang gata
sahi, yá yô-jô shi-nishôri yô!

Uchíná-ya, má ngkai njing, sang-ya
nakai sū-titai wvifēai ga, arô ná
shu' ga yā?

Sā-ttēō, tē-fū ndē sahi, ga-shi nu
bā-ya, ham-mé nu njinai sshi,
dādu yf-mung y'ayabing.

Achā, Naka-Gusiku gusiku nji nda
ndi unnyusi ga, kagu kara
ichusō mashi ga yā? mata mma
kara ichusē mashi ga yā?

JAPANESE.

Sonnara, kaze ni mo ataranai yô ni
shite, yoku yôjô nasaimashi.

Okinawa wa, doko ye itte mo, inaka
ni sotetsu ga uete aru ga, dô in
wake da?

Sotetsu wa, taifu nado shite, gasbi
no bai wa, hammai no oginai
shite, yohodo ii mono de gozai-
masu.

Ashita wa, Naka-Gusiku no shiro
wo itte miyô to omou ga, kago de
iku hô ga yokarô ka? uma de
iku hô ga yokarô ka?

ENGLISH.

Then mind you keep out of
draughts, and take great care of
yourself.

What are the sago-palms for that
one sees planted all over the
country, wherever one goes in
Luchu?

When a typhoon or any other cause
produces famine, the sago-palm
comes in very usefully to eke
out the rice supply.

I think of going to see the castle of
Naku-Gusiku to-morrow. Had
I better go in a palanquin or on
horseback?

LUCHUAN.

JAPANESE.

ENGLISH.

Agā tōnā nu mielō, kagu-kaching
nan-jī shabī' kutu, nuna kara
menshēsō nashō ayabirani ?

Auna tō no michi wa, kago-kaki mo
nangi shimasu kara, nuna de
irasshita hō ga yō gozaimasen
ka ?

I think, Sir, you had better go on
horseback, as so distant a trip
is rather hard on the palanquin-
bearers.

CONVERSATION WITH A GROOM WHILE TRAVELLING IN THE INTERIOR.

Kunū munā, tūg ashi chāng narang
sā.

Kono una wa, waga-ununa de shiyo
ga nai.

This horse is a dreadfully obstinate
beast.

Chāru hā y' a' ga yā ?

Dō shita mono darō ?

What can be the reason of it ?

Ashi ndē yamachō wurang ga yā ?

Ashi de mo itaneta no ja nai ka ?

Isn't it that he has hurt his foot
or something ?

Ashi ndē nakai ishi nudu itebō
yēsani ?

Ashi ni da mo ishi uado ga haitte
iru no ja nai ka ?

Isn't it that a stone or something
has got into his foot ?

Kunū murā, nū ndi yuru mura ga ?

Kono mura wa, nan to in mura ka ?

What is the name of this village ?

Ā t duttu ya na michi yassā !

Naka-naka warui michi da ne !

Oh ! what a horrible road !

Kuri karā ebichasami ?

Kore wa ebika-michi ka ?

Is this the shortest way ?

LUCHUAN.

Iſe uritſi yukara.

Hara-ubi nu yuruku natô' sa !

Shimurê (or shimitſi kwirê).

Abui nu inčasano, fiſha upi dſi-guri-
gusha' kuto, iſe nubiti kwiri.

Namâ, chû y'ayabi' ga ?

Arang. Nâ iſe.

Kujima deng nâ ! or Guma-shima
dê mang nâ !

Ung gutôru tukuru nakaing. chn nu
wâ' ga yâ ?

Wnyabing.

Wi dſi shabiru !

Ya-ya anna njaru kuto nu ami ?

JAPANESE.

Chotto orite yasumô.

Oi ! hara obi ga yurunda. Shimete
kurei.

Abumi ga nijikakute ashi ga itai ka-
ra, chûto nobashite kurei.

Ima wa, dô de gozaimasu ka ?

Ikenai. Mō sukoshi da.

Chiisa na shine da ne !

Sonna tokoro ni mo, hito ga sunde
iru ka ?

Sunde orimasu.

Sunde orimasu to mo !

Omae wa asuko ye itta koto ga
aru ka ?

ENGLISH.

I will dismount and rest a bit.

I say ! the girth has got loose.

Tighten it.

Please lengthen the stirrups a
bit, as they are too short and hurt
my legs.

How will that do, Sir ?

It won't do. You must let them out
a little more still.

How very small that island is !

Are there any people living in a
place like that ?

Yes, Sir.

Certainly, Sir.

Have you ever been there ?

LUCHUAN.	JAPANESE.	ENGLISH.
Ayabirang. Wanné ichabirangsi ga, dushi nu chā nu njichōsi ga mandō yabing.	Ia. Watakushi wa ikimasen keredo- mo, tomodachi no uehi ni itte kita hito ga ikura mo arimasu.	No, Sir, I haven't been there my- self; but any number of my comrades have.
Chang gutōru tokuru ga yā?	Donna tokoro ka?	What sort of place is it?
Shū-mē! sāi! michi-machigē shō- yabisi ga.....	Danna! michi ga chigumashita ga.....	Sir! we have lost our way.
Chā sē yutasha' ga? Nāgati yū isi ga.....	Dō shita hō ga yokarō? Mōjiki hi ga kureru ga.....	What had we best do? It will soon be dark, and.....
Ā! Ama nakai haru-yādai nu asi ga, ama uji tūtū kung nā?	A! soko ni hyakushō no koya ga mieru kara, kiite konai ka?	Oh! there is a peasant's hut. Won't you go and ask there?
Nji nābitasi' ga, tāng wuyabirang. Kūwē' kutu, shoyabisi.	Itte minashita ga, dare mo orina- sen. Dōmo komarimasu.	I have been to look, Sir, but there is no one there. This is an awful quandary.
Kagu-dūru y'ating kati kung nā?	Chōchin de mo karite koi.	Go and borrow a lantern,—won't you?

LUGWAN.

Karaehi kwiru chu un wuyabimi ?

Sawē kára un a' kutu, kunu kára
sūti atehusi dn mashē arani ?

Ang sē, ang shabira. Or Mazi ang
shi nabira.

JAPANESE.

Kashite kureru hito ga nai no ni....

Saiwai kawa ga aru kara, kono ga-
gare ni tsuite shiryo ni itara
yokarō ja nai ka ?

Sonnara, sō shimashō. Or Mazu,
sō shite mimashō.

ENGLISH.

Why ! Sir, there is nobody to lend
one.

Fortunately here is a river. Had n't
we best follow down along it ?

All right, we will try.

CONVERSATION ON A BOAT JOURNEY.

Ni-nantsē, kuppi' du y'ayabi' kutu,
yū shi tsidi kwi-mishēbirī.

Appi gwā un huni ugkai, nna i ga
shabira ?

Nimotsu wa, kore-giri desu kara,
tsumi-kata wo yoroshiku tano-
minasu.

Anna chiisa na fune ni mina hairi-
kiremasshō ka ?

This is all the luggage. Please
put it carefully on board.

Do you think it will all hold in
such a tiny boat ?

LUCHUAN.	JAPANESE.	ENGLISH.
I du shabira !	Hairimasu to mo !	Perfectly, Sir.
Ifé mutsikasha nérani ?	Chito mazukashii de wa nai ka ?	Won't it be rather a hard job ?
Chang néyabirang. Wá ga fíchi- úyabing.	Nan to mo gozaimasen. Daijobu uke-aimasu.	Not a bit, Sir. I'll answer for it.
Kuri kara, munu kadi nabira.	Kore kara bento wo tsukaimashō.	Now I think I will take my luncheon.
Tsūgō nu yutashat tukuru nu arā, ichutā huni tsikiti kwirang ná ?	Tsugō no ii tokoro ga araba, chotto fune wo tsukete kuremai ka ?	Please bring the boat to the shore a little, if there is any good place to stop at.
Nhi nu waruku natō' kutu, ifé kakiti nabira.	Mune ga waruku natta kara, chotto yoko ni narimashō.	I feel sick ; so I will lie down a little.
Wesi-mishēsi ga yutasha yabing. (<i>Uta to an inferior</i> : Ninjusi du mashi y'aru.)	O yasumi ga yō gozaimashō. Neta hō ga ii.	That will be a good plan, Sir. You had better lie down.
Mishōchōng.	Yasunde irasshaimasu.	The gentleman is asleep.

LICHUAN.

JAPANESE.

CONVERSATION ON LANDING.

ENGLISH.

- Kanu fūng nê, nāng midzirashi
munô nōyabirani ?
Chā nu kakko nu mung a dume
misbēb' ga ?
Kanu fūno, hū-chē chā ga y'ayabira ?
Chika-guro, dzi-bung ikiraku natô'
ndi [i]ebi chichabitesa ga, shō-
fūng nê ga y'ayabira ?
Tung-chē, kazi-doi nu yutasha yabi'
kufu, atsisanu bā y'ating, karashi-
yassā yabing.
Nā-bai ndi iching furangse, chāru
waki y'ayabi' ga yā ?
- Kono hen ni wa, nani ka mezurashii
mono wa gozaimasen ka ?
Dō ni mono o tazune nasaimasu ?
Kono hen wa, fudo-byō wa dō de
gozaimasu ? Chika-goro wa daibu
usurugimashita to ka kikumashi-
ta ga, sore wa bontō deshō ka ?
O taku wa, kaza-dori ga yoroshihū
gozaimasu kara, atsusa ga shi-
nogi-yō gozaimasu.
Nyūbai-chū to itte mo furanai no
wa, dō shita mono de gozai-
mashō ?
- Is there anything of interest in
this neighbourhood ?
What sort of things are you inves-
tigating ?
How about the malaria in this
district ? Is it true, as I have
heard stated, that it has consid-
erably diminished of late ?
Your house is so well-ventilated
as to be quite pleasant even
during the hottest season.
Why doesn't it rain, I wonder, as
this is the rainy season ?

ANECDOTES.

LUCHUAN.	JAPANESE.	ENGLISH.
SIN NU TSHOHŌU FŪ-KŪ-SING.	TOSHI NO BANTŌ.	A SHARP-WITTED CLERK.
<p>Arū ūfa-achinē-n'-chu nū nehi nakai chūi winagu-n'-gwa nū atī, wikiga nū nūa winagu nū nūa ga ip-pē kanashasōtasi ga, kuno winagu- n'-gwā mīarī gūbā y' atang.</p>	<p>Arū gōshō no ie ni hitori no musume arite, ryōshin koto ni aishitarishi ga, kono musume umare-tsuki bikko nari.</p>	<p>The family of a certain rich merchant included an only daughter, who was tenderly loved by both father and mother, but who was lame from her birth.</p>
<p>Zing-zung yi-tushi-guru ni nati, nā wntu mutashusi ga yā, mata iri- mūkū tui ga yā ndi irū ji-bung matosi ga, nūa nū chā nū kangē- ya, kūgē yutashasi ga, ann kata- fisha nū inchasaru yui nī, chā chi-gakai sshi, asa-yusa kukuru- yasikung nérangtasi ga, arū tuchi fu-kū-ning asafēku chu'kutu, kurē yi-bā ndi ichi, fū-kā-ninungkai</p>	<p>Ōi-oi toshi toritareba, haya yome ni yaru-beki ka, mata wa muko wo toru-beki ka ni naritaredomo, ryōshin omou yo,—mine kata- chi wa yokeredomo, kono kata- ashi no mijikaki yue, to-kaku ni ki ni kakari, asa-yū kokoro no yasukarazu arishi ga, arū hi bantō naru mono asa hayaku kitaritareba, kore saivai no koto</p>	<p>Gradually she advanced to woman- hood, and the time had come either to marry her off, or to adopt a son-in-law into the family as her husband. But the beauty of her face being spoilt in her parents' estimation by the fact of her having one leg shorter than the other, they felt an indescriba- ble anxiety, and were never happy</p>

LECHUAN.

sô-dang sa ndi, saba ngkai yudi,
nya nu chā nu i bung ni :—

“ Mazi, chiechi kwiri ! Winagu-ni-
gwa kutu du, yi-tushi ni nati
wusi ga, yāng shitchōru tūi,
kata fshā inchasasi n'tshē, tatui
chu ngkai kwira ndi ssing, iri-
mukū tura ndi ssing, katafa-
mung y'arē sukkwēchōsi ga,
chā ga yi-langē-ya nōrui ? ”
ndi ieha' kutu, fū-kū-nung nu i
bung ni :—

JAPANESE.

nari, bantō ni hito-sedan to, soba
ni hiki-yose, ryōshin in yō :—

“ Sato, musume koto, -toshi-goro
ni maritaredomo, shōchi no tōri
kata-ashi mujikaki ni wa, tatue
yos. ni yaru mo, muko wo torn
ni mo, katawa-mono no na arite,
shintsū tae-gatashi. Ikaga ka
yoki tango ya aran ? ” to ieba,
bantō iwaku :—

ENGLISH.

morning or evening. Well, one
day, their clerk having come early
in the morning, they seized on
this as a good opportunity, and
called him in for a consultation,
addressing him as follows :—

“ Look here, listen to what we
have to say. Our daughter, you
see, has grown up to womanhood.
But you know, as well as we
do, than one of her legs is
shorter than the other, and that, in
view of this deformity, difficulties
oppose themselves equally to the
plan of giving her in marriage,
and to that of adopting a son-in-
law as her husband. Now, have
you no good idea to suggest ? ”

LUCHUAN.

"Yôî nê kata-fishâ in-chasa' ndê
mmâriyabirang. Kêtê, kata-fishâ
nagasa' ndi mmârlu gurê du
y'ayabiru" ndi ichang.

JAPANESE.

"Naka-naka kata-ashi mijikashi
nado to wa miezu. Kata-ashi
nagaki kursi nari" to.—

ENGLISH.

To this speech of theirs the clerk
made answer. "Not a bit of it!
She was *not* born with one leg
shorter than the other. On the
contrary, the fact rather is that
she was born with one leg *longer*
than the other!"

Chi nu ehichô' ndi isê, kumna mung
y'aru hazi.

This is surely a perfect instance
of what is meant by sharp-
wittedness.

YĒSĀ.

Ngkashi duttu yēsā ga wuli, chu nu
yuru chōru ba-shu, tsiehi nu yū
dung y'arê, tū-rung tsikirang gutu
nagê ari kari nu banashi ashi,

SUIWAMŌ.

Mukashi kiwamete shiwaki hito
ari. Hito no yoru tazuna-kitaru
ni, tsuki-yo nareba tote tomoshibi
tsukezu, shibaraku nani ya ka ya

THE MISER.

Once upon a time there was a great
miser. A visitor having come one
evening, he lit no light because it
was a moonlight night. After

LACHUAN.

ang shi unu telu nu kāyuru bā,
ji-ta nu mfrangta' kutu, nūshi
ngkai,

"Dōding fi tsikiti mishiti u tabi
mishēbiri" ndi ieha' kutu, tsiki-
daki nu nērang, rō nu nērang
ndi iehi, tima-dāri shuru uchi ni,
unu tehō fēku kēra ndi shang-
tēnang, hajimiti ehūt tukuru
y'arō, ang shi kang shi shuru
uchi ni. nji-guebi nu hāiya nakai
shūtataka tsiburu utchi,

JAPANESE.

hanashi shite kaerō to suru ni,
geta no miezareba, shujin ni
mukai,

"O ki-no-doku nagara, akari wō
misete kudasai" to iu ni, tsuke-gi
ga nai to ka, rōsoku ga nai to ka
nite, tena-doru uchi ni, hayaku
modoran to suredomo, hajimete
no ie nareba, kare kore suru uchi
ni, de-guchi no hashira nite
atama wō shitataka uchitari.

ENGLISH.

they had talked long upon various subjects, the visitor was about to depart, but being unable to find his elogs, said to the host, "Would you be so kind as to show me a light?" The reply was that there were neither matches nor candles in the house, and some time passed while the visitor tried to get off quickly, but was prevented in various ways by its being his first visit [and his consequent want of acquaintance with the premises]. At last he gave his head a great bump against the doorway, and exclaimed,

LUCHUAN.

"Akka! akka! Mi kara ō nu nji"
 ndi icha' kutu, mashi nu I bung
 ni:—
 "Umu ō seshi, ji-tā u mi-kaki
 mishébári" ndi ichang.

JAPANESE.

"Aa! ita ya! ita ya! Mo kara hi ga
 deru" to iu ni, shujin wa,
 "Sono hi de geta wo goran nasare"
 to iu.

ENGLISH.

"Oh! how I, have hurt myself!
 Sparks are flying from my eyes."
 Whereupon the host replied,
 "Look for your elogs by the light
 of those sparks."

HOW A POEM CURED DISSOLUTE HABITS.

Itsu nu ba-shu nu chu ga y'atara,
 Yuza ndi i-mishéru chu nu
 menshétasi ga, mu tebō ukuné
 u'dutta tadashiku seshi, Tsuji
 Nakashima Watanji ndi nu kutu
 hanashi ebichi-mishédungse munu-
 hachi mishéru shaku nu chu
 y'amishétasi ga, kuku-gaku nu
 shi-shō y'a-mishéru ba-shu, ang-
 gwé dzuri-yuba na-mishéchi, Tsuji

Itsu-goro no hito de atta ka, Yuza
 to iu hito ga arimashita ga,
 sono hito wa okonai wa taisō
 tadashiku shite, Tsuji Nakashima
 Watanji nado no koto wo
 hanashi ni kikeba mono-haki suru
 hodo no hito de gozaimashita
 ga, kokugaku no shishō wo
 nasaru koro, angwai jōro-kai
 nasaimashite, Tsuji no Iin to

Once upon a time there was a man
 called Yuza, who was most
 correct in his conduct,—the sort
 of man whom the mere mention
 of such places as Tsuji, Naka-
 shima, and Watanji would make
 sick. Nevertheless, while occu-
 pying the post of professor of
 vernacular studies, he unaccoun-
 tably took to dissolute habits,

LUTUAN.

nu Ifu ndi yut tukuru nu dzuri
 nu yā nakai kumati mensheru
 ba-shu, dushi nu ehā kara uta
 yudi ukutaru kutu nu asi ga,
 unu uta ni :

Shimiti nagari-wuru
 Yuza-gawa nu mizing,
 Ifu nu tatamariba
 Niguri-tachu' sa !

tu kachi-ukita kutu, tadema
 tachimachi aratamiti, uri kara
 mutu nu tui ukunong tadashiku -
 na-mishōcha' ndi yuru hanashi
 nu ang.

JAPANESE.

in tokoro ye tonodachi kara
 uta wo yonde yokoshita koto
 ga arimashita ga, sono uta ni :

Sunde nagare-oru
 Yuza-gawa no mizu mo,
 Doro ga atsumareba
 Nigori-tatsu yo !

to kaki-yokoshita kara, tadama
 tachimachi aratamete, sore kara
 wa moto no tōri okonai mo
 tadashiku narimashita to in
 hanashi ga aru.

ENGLISH.

and spent his time at the house
 of a prostitute at Ifu in Tsji.
 Thereupon some of his friends
 sent him a poem to the following
 effect :

Even the water of the river
 Yuza,
 Which had been running clear,
 Becomes muddy
 When the rubble accumulates.

The effect of the receipt of this
 poem was a sudden improvement
 in his conduct, which thence-
 forward became as correct as
 before. Such is the story which
 is told.

LUCHUAN.

JAPANESE.

ENGLISH.

(There is here a play upon words—untranslatable either into Japanese or into English—between *I^{ue}*, the name of part of a prostitute quarter in Luchuan, and *I^u*, which means mud and stones washed down by a stream. Tsiji, Nakashima, and Watanji are all quarters of bad reputation.)

A FEW LUCHUAN PROVERBS.

Nijidé nu asi ga da, ufa-iyô tuyura.	Shimbô suru mono zo, ô-uwo wo toru.	"Tis the patient man catches the big fish.
Yu-dang sungsi ga da, ufa-mmô tsuknyuru.	(<i>Equivalent Jap. proverb</i> : Yudan taiteki.)	"Tis the careful man grows the big potatoes.
Chu-kwâwa, ana tûsi fûti kû.	(<i>Equivalent Jap. proverb</i> : Hito wo noroeba, ana futatsu.)	For one threat of violence, dig two graves.
Ing tsikanati, ti kwâring.	(<i>Equivalent Jap. proverb</i> : Kai-inu ni te wo kuwareru.)	To get bitten in the hand by the dog you have fed.
Aoha ndi isé, uninung warayung.	(<i>Equivalent Jap. proverb</i> : Rainen no koto wo in to, oni ga warau.)	Talk of to-morrow, and the very devils will laugh.

LUCHUAN.	JAPANESE.	ENGLISH.
Hai-nma nu tsima-kurubi. Kiraunā miyusi ga, matsigē mirang.	Hashiri-uma no tsima-korohi. Kerama wa mieru ga, matsun-ge miehai. (<i>Equivalent Jap. proverb:</i> Isogeba, mayare.)	The stumble of a fleet horse. Able to see Kerama,* but not one's own eyelashes. If you are in a hurry, go round.
Isogā, māri.		
Tabi sshi du, munō shiyuru.	Tabi wo shite zo, mono wo shiru.	'Tis by travel that one gets to know things.
Kwa nachi du, uya nu wunō shiyuru.	(<i>Equivalent Jap. proverb:</i> Ko wo motto shiru, oya no on.)	'Tis when one has a child of one's own that one appreciates a parent's love.
Iji njirā, ti fiki. Ti njasā, ji fiki.	Hara ga tateba, te wo hikae-ro. Te wo daseba, ji wo hikae-ro.	When angry, keep your hands off. When lifting your hand, keep your anger down.
Taka nu mōrē, garasing mōyung.	(<i>Equivalent Jap. proverb:</i> U no mane suru karasu.)	If the hawk dances, the crow will dance too.

* A small island visible from Naha and Shuri.

UYAMMA CHŌ-GING.

A LUCHUAN LYRICO-DRAMATIC SKETCH.

This little piece, which bears a distant resemblance to a Japanese *Nō*-play, was among a number we saw represented on the stage at Naha. In order to understand its bearing, the reader must observe that the scene is laid at Yaeyama (a general name including Ishigaki-jima and Iri-omote, two of the "Further Isles" of the archipelago), while the characters are a Luchuan official from the capital who had been several years "Resident" at this distant post, and had, according to custom, taken one of the native women as his concubine,—the captain of the junk that is to carry him back to Naha, the captain's mate, a little boy whom the island woman had borne to her master during his sojourn, an old servant or major-domo, and a chorus of islanders. The farewell was necessarily an eternal one; for under the old kings it was strictly forbidden to the natives of the Further Isles to leave their homes,—partly because they were not considered worthy the privilege of coming to Great Luchu, partly for fiscal reasons, there being a capitation tax, so that to diminish the number of the population would have been a fraud on the Royal Treasury. It was therefore impossible for the officials to bring back their island families with them to Shuri. Only in the event of their having no legitimate male heir, could permission sometimes be obtained from Court to send for a son born in the Isles; but even then it was only one son who might come,—not the other children, and never the mother. It is said that two or three

of the Great Luchuan families have been thus saved from extinction, at the expense of a certain amount of scorn on the part of their compeers of unmixed blue blood.

Most of the verses in this little piece exemplify the favourite thirty syllable stanza, which is divided into two hemistichs,—an upper hemistich of two lines of eight syllables each, and a lower hemistich of two lines whereof one has eight syllables, the other six.* The standard of language used differs somewhat from that analysed in the foregoing Essay and illustrated in all the examples hitherto given. Apparently the poetical style approximates more to Japanese than does that of prose and common conversation. This may arise either from a conscious borrowing of peculiarities considered elegant because unfamiliar, or else from the poetical style having inherited an original likeness to Japanese which has been lost in prose. Such words as *kiju* (Jap. *kyō*), for *chiū*, "to-day;" *di-buni* (Jap. *de-bune*), for *nji-funi*, "a ship about to sail;" and even grammatical inflections such as *shurawa* (Jap. *sureba*), for *shurā*, "if one do;" *nariba* (Jap. *nareba*), for *narē*, "as it is," are instances that come under this observation. Several others might be quoted.

With regard to the title, it may be stated that *chō-ging* means "play," "drama," while *uyammā* is an honorific designation for the mistress of a man in high position. No blame attached to such a connection in the Luchuan mind, and we have accordingly rendered the word by "My Lady."

THE PLAY.

(Enter the captain of the junk.)

Shin-dū. Wang du Captain. I am Captain
shin-dū Fijā du y'aru. Kazē Fijā,—I am. As the wind
mma nu fa fuchi-tsimiti, yī has become fair, blowing

* Conf. p. 11.

jam-pū natōrē, fēku n Zē-bang steadily from the direction
 nu Mē ww'an-nē sshi, u nui- of the Horse (i. e., the South),
 tsīchi mishōrashuru gutu I am going to inform His
 shung. Excellency the Resident at
 once, and cause him to
 embark.

(He goes round to the Residence.)

Sari n Zē-bang nu Mē ! Please ! Your Excellency !
 Zē-bang. Tā ga ? Resident. Who is there ?
 Shin-dū. Shin-dū Fijā Captain. 'Tis Captain
 dēbiru. Fijā.

Zē-bang. Chā shi cha' Resident. What have
 ga ? you come for ?

Shin-dū. Sari ! kazē Captain. Please, Sir,
 mma nu fa fuchi-tisimiti, yi the wind has become fair,
 jam-pū natōyabirē, fēku n blowing steadily from the
 nui-tsīchi mishēbiri. direction of the Horse ; so
 please deign to embark at
 once.

Zē-bang. Yē ! shiu-dū, Resident. Oh ! captain,
 Uyammā katadziki-gatang I have not even yet settled
 māda y'asi ga, nā ni-san- about My Lady. Cannot you
 niehē chōng matari-ya sanī ? wait for some two or three
 days longer ?

Shin-dū. Sari ! kuri-hudn Captain. Please, Sir, it
 nu jam-pū ukuritē sinabirang. will never do to miss so fair
 Feku n nui-tsīchi mishēbiri. a wind. Please deign to em-
 bark at once.

Zē-bang. Yē ! anī ? Resident. Oh ! is that the
 case ?

(The captain, taking the decision into his own hands, calls out to his mate :—)

<i>Shin-dū.</i> Yē! Sandū!	<i>Captain.</i> Hallo! Sandū!
Uyammā tāng njing shō-	Cause My Lady and the
rachi, u shaku tu' nshōrasi.	others to come forth, and
	to help His Excellency to (a
	parting cup of) wine.

(My Lady, her little son, and the islanders enter, and My Lady sings as follows :—)

Uchinā kai imēnē,	If thou goest to Great
Wanung sōti imōri!	Lucha,
Wang fichui nukuchi,	Take me also with thee!
Imē nu nayumi?	Can it be that thou
	shouldst go,
	Leaving me alone!*

(The Captain turns to his mate.)

<i>Shin-dū.</i> Fēku u saka-	<i>Captain.</i> Present the
dzichi tatiri.	wine cup at once (to His
	Excellency).

<i>Sandū.</i> Tō! Uyam-	<i>Mate.</i> Come, My Lady,
māng ā-shūng u saka-dzichi	and Mr. Major-domo too,
tu' nshōri.	and deign to partake of a cup.

(My Lady sings :—)

Ituaa - guiyu' t'umuti	The wine-cup I have taken
Mutcharu saka-dzichi ya,	With thoughts of farewell,—
Minada awa murachi,	My tears cluster as bubbles
Numing narang.	(in it),
	And to drink is impossible.

* Lines three and four are inverted in the translation.

Sandū. Yē, Uyammā ! *Mata.* Oh ! My Lady !
 Shu nu Mē ga Uchinā i, When My Lord goes to
 menshōrē, bing-gutu u cha Great Luchu, he will send
 tam-munu ndē u mutashi- you tea and stuff for dresses
 mishēng dō, Uyammā ! by every opportunity,—that
 he will, My Lady !

Uyammā. Unu kutung *My Lady.* I cannot think
 umārang dō, Sandū. of those things, oh Sandū !

(She sings :—)

Ituma - gwing shurawa, If I was to say farewell,
Kaniti wuti mishōri ! 'Twere better to have been
Kiyu di-buni nariba, earlier ;
Manung yarang. With the ship sailing to-day,
 I can say nothing.

(The Resident turns and speaks to his child :—)
Zō-bang. Matsi gwā-ya ! *Resident.* My boy, Matsi !
Tāri ga Uchinā ikawa, When father goes to
 bing-gutu kabi huding sō-bing Great Luchu, whenever he
 kara mutachi yarashu' kutu, can he will send thee a
 yā-ya ammā tu wutōri yō ! present of paper and pens
 by a swift ship ; so do thou
 stay with mother.

Matsi. Wanning tāri tu *Matsi.* I too will go
 Uchinā kai ichung. with father to Great Luchu.

(The Resident sings :—)

Futatsi nēng wa mi nu Myself, who am not double,
Naka ni hasamariti, Being in these straits,
Kukuru yami-yami tu Oh ! what a feeling there
Naru ga shin-chi ! comes
 Of pain at the heart ! *

* Here again lines 3 and 4 are inverted in the translation.

(My Lady turns to her child, and says :)

Uyammā. Yā mading *My Lady.* If thou too
ikē, ammā-ya chā shi kura- goest, how will mother live ?
shu' ga ?

Ā-shū. Unju mading *Major-domo.* If Your Hon-
Uchinā kai imenshōrē, am- our too were to go to Great
mā-ya chā shi kurasari' ga ? Luchu, how would your Lady
Tō Kuma ngkai imenshōri ! Mother live ? Come, stay
here !

(And so saying, he draws the child towards
its mother.)

Zē-bang. Yyā ! nashi- *Resident.* Alas ! when the
munu-kwa nu kakarē, chāng child I have begotten
narang sā ! clings to me, I know not
what to do.

(He sings :)

Iching ikarirang ;	Go ? no, I cannot go !
Wuting wurarirang ;	Stay ? no, I cannot stay !
Nashi-gwa hu-yakari nu	Oh ! the hundred pangs
Mumu nu kurisha !	Of parting with the child
	I begat.*

Shin-dū. Sari ! kuma *Captain.* Please, Sir,
imenshēru yēkā, itsi mading while you deign to remain
u naguri du wuyamishēru. here, your adieux will go on
Fēku u tachi mishēbiri. for ever. Please be so good
as to start at once.

(Hereupon the Resident walks to the strand, while
My Lady sings as follows :—)

Ime-tsikawa, Shu nu Me,	When you arrive, My Lord,
Ga-jo mutachi tabori !	Kindly send me a letter !
Kukuru yasi-yasi tu	Feeling easy at heart,
U machi shabira.	I will await it.

* Lines 3 and 4 inverted.

Ā-shū. Yē! Uyainmā! *Major-domo. Oh! My Lady!*
Shu nu Mē tāng u nui-tsichj. *My Lord and his followers*
mishōcharu hazi dē mung. *must be embarking. Deign*
Fēku huna-ukni nu ti-gami *to prepare to see him hastily*
sari nshōri. *off.*

(She walks down to the strand, singing thus as she goes:—)

<i>Kata-hu mutiwa,</i>	As one sail is hoisted,
<i>Kata-nada utuchi;</i>	Tears fall from one eye;
<i>Muru-hu mutiwa,</i>	As both sails are hoisted,
<i>Muru-mi nu nada utuchi.</i>	Tears fall from both eyes.

(The whole company of islanders now assemble on the strand.)

Shin-dū. Imā nu kāji. *Captain. Keep the helm so.*

(The chorus sings the following stanzas, the first two of which are addressed to the vanishing travellers, the third to My Lady.)

<i>Kari-yushi ya itsing</i>	Good luck always
<i>Kari-yushi du misheru;</i>	Remains good luck,—
<i>Tada ichu nu wwi kara</i>	(The ship) going and coming,
<i>Njai, tsichai.</i>	Just as if gliding on silk.*
<i>Misachi nui-diriwa</i>	When she rounds the point,
<i>Mi kazi du tanumu.</i>	We trust only to the wind.
<i>Ma-tumu kazi tabori,</i>	Give her a good following
<i>Shin-dō Shu nu Me!</i>	wind,
	My lord captain!

* Such seems to be the meaning of this stanza, which is however not clear.

Tabi nu satu ya
 Nama kara sa-ta shu-na!
 Sumi-tsichung t'amiba,
 Nuchi du imëru.

Ā-shū. Shu nu Mē tā
 ūning wugamarang natorē,
 feku u yadu ni imōchi, gu
 shū-ji sari nshōri!

To thy travelling spouse
 Henceforward speak not!
 As soon as thou thinkest him
 attached,
 He departs and goes.

Majordomo. As the
 vessel carrying My Lord and
 his followers is no longer to
 be seen, please deign to go
 home at once and celebrate
 the feast.*

(My Lady sings:—)

Shu nu Mē huni ukuti
 Muduru michi sigara,
 Hurang natsi-guri nu
 Wa sudi nurachi.

On the way back
 From seeing My Lord on board,
 I wet my sleeve
 With a shower not fallen
 (from the summer sky).†

* Partaken of by those who stay behind, in order to bring good luck to those at sea.

† Lines 1 and 2 are transposed in the translation, also lines 3 and 4.

LUCHUAN-ENGLISH VOCABULARY.

One object of this vocabulary being to indicate the close connection between Luchuan and Japanese, the corresponding Japanese form of each Luchuan word is given in parenthesis, thus:—

“ CHISHUNG, to extinguish (Jap. *kesu*). ”

When both the Luchuan and the Japanese come from a Chinese original, the Chinese character is added, thus:—

“ CHA, tea (Jap. *cha*, Chin. 茶). ”

In other cases, no Japanese and Chinese translations are given thus:—

“ CHĀ, they. ”

It is of course possible that some words originally Chinese may not have been recognised by us as such in their Luchuan garb.

A.

A', apocopated present of *ang*, to be.

Ā! an exclamation of surprise, not to be confounded with nearly like-sounding *yyā!* the exclamation of grief. (Jap. *ā!*)

Ā, foam, bubbles, froth: *ā nu tachung*, bubbles rise.

In poetry the older form *awa* is still employed.
(Jap. *awa*.)

ABUI, a stirrup. (Jap. *abumi*.)

ABUNASANG, dangerous. (Jap. *abunai*.)

ABURA, oil, grease. Less used than the synonymous term *anda*. (Jap. *abura*.)

ACHA, to-morrow: *achā fēku*, early to-morrow morning.
(Jap. *ashita*.)

ACHU, autumn. (Jap. *aki*.)

- ACHINĒ, trade: *achinē n' chu*, a tradesman, specifically a broker; *achinē-mung*, articles for sale; *achinē shung*, to trade. (Jap. *akinai*.)
- ACHIRASHUNG, to warm,—a causative form whose corresponding plain verb has not been met with.
- ACHUNG, to open,—intrans. (Jap. *aku*.)
- ADU, the heel. (Conf. *atu*, behind, identical with Jap. *ato*, behind, of which *kakato*, the Jap. for heel, is doubtless a compound.)
- AFI, elder brother,—used by the lower classes. (Jap. *ani*?)
- AGA, such, so: *aga tōnā nu michi*, such a long way. (Possibly related to Jap. *anna*, conf. p. 47 and bottom of p. 128.)
- AGAI, east. (Jap. *agari*, rising.)
- ĀGAMI SHUNG, to worship. (Jap. *agameru*.)
- AGATA, beyond, on the other side: *hashi kara agatā*, beyond the bridge. (Jap. *anata*, see p. 46, small type.)
- AGAYUNG, to ascend, to rise: *tida nu agatōng*, the sun has risen. Also used transitively in an honorific sense, as in Jap., for instance: *Tabaku ne'aga-mishēbiri*, please take a smoke. (Jap. *agaru*.)
- AGIYUNG or AGING, to raise, to lift up. (Jap. *ageru*.)
- AI or AIKŌ, an ant. (Jap. *ari*.)
- AJIWĒ, taste. (Jap. *ajirai*.)
- AKAI, a sliding door or window of the kind called *shōji* by the Japanese. (Jap. *akari*, a light.)
- AKANG-GWĀ, a baby, lit. red child. (Jap. *aka-go*.)
- AKASANG, red. (Jap. *akai*.)
- AKA-TSŌCHI, dawn, probably lit. the red time. (Jap. *aka-tsuki*, for *aka-toki*?)
- AKEDZŪ, a dragon-fly. (Classical Jap. *akitsu-mushi*.)
- AKING, to open (trans.): *yū nu akicang uchi ni*, before dawn, lit. before the night opens. (Jap. *akenu*.)
- AKĒ! an exclamation of pain.

AKKI, imperative of *atchung*, to walk: *yōnna akki!* go more slowly!

AMA, there: *ama nakai*, there; *ama ngkai*, thither; *ama kara*, thence. See also p. 128.

AMAI, excess, more than. (Jap. *amari*.)

AMASANG, sweet. (Jap. *amai*.)

AM-BĒ, taste, state. (Jap. *am-bai*, Chin. 鹽梅.)

AMI, rain: *ami nu fuyung*, it rains. (Jap. *ame*.)

AMI? interrogative present of *ang*, to be.

AMMĀ, mother,—so called by the lower classes, who also apply the term to a man's mistress. The upper classes sometimes use it in the sense of nurse: *muna nu ammā*, the woman of the house. (Archaic Jap. *omo?*)

AMMADI, too much, much, very; with a negative verb, not much: *ammadi nan-jē arang*, I do not suffer much. (Jap. *amari*.)

AMMASHA SHUNG, to faint.

ANA, a hole, a cave. (Jap. *ana*.)

ANDA, gresse, oil, fat. (Conf. *ANURA*.)

ANDZU, the title of the highest class of the Luchuan nobility.

ANG, to be, irreg. substantive verb; see ¶ 142, Chap. VII *pass.*, and beginning of Chap. VIII. (Jap. *aru*.)

ANG, thus, used to form numerous adverbial phrases; see pp. 128 and 157: *ang shurā*, if that is so, well then; *ang shi, kang shi*, doing first this, then that.

ANG-GWĀ, elder sister,—used chiefly by the lower classes. In speaking to a woman by name, it is usual to suffix this word, as *Kāmī Ang-gwā*. (Jap. *ane*, elder sister, and *ko*, child.)

ANG-GWĒ, unexpectedly. (Jap. *an-gwai*, Chi. 案外.)

ANĪ? interrogative form of the word *ang*, thus. It signifies is that so? indeed?

AN-NE, information; *an-nē shung*, to inform. (Jap. *an-nai*, Chin. 案内.)

- ANSE, such things, so: *wannē annē yang*, I never say such things; *annē-taru*, same as *annē*. (Jap. *anna koto*.)
- ANSĒ, properly ANG sē, equivalent to Jap. *kore ja: ansē takasang*, that is too dear.
- AN-SHING, ease of mind: *an-shing shung*, to feel at ease. (Jap. *an-shin*, Chin. 安寧.)
- ANSI, properly ANG si, equivalent to Jap. *sō shite*, and so, and.
- ANU, that (conf. pp. 47 and 128): *anu tchu*, that person, he, she. (Jap. *anu*.)
- APPI, so, such: *appi gwā nu hūn*, such a small boat.
- ARANG, no, properly the negative present of *ang*, to be. (Jap. *aranu*, not thus used.)
- ARAI, hail. (Jap. *arare*.)
- ARASANG, rough, violent: *ara-yui*, a severe shock of earthquake. (Jap. *arai*.)
- ARĀSHUNG, to manifest. (Jap. *arawasu*.)
- ARASUYUNG, to dispute. (Jap. *arason*.)
- ARATAMING, to correct, to amend. (Jap. *aratameru*.)
- ARAYUNG, to wash. (Jap. *aran*.)
- ARI, that thing or person, he, she. (Jap. *ari*.)
- ARI-NAMI, boisterous waves. (Jap. *ara-nami*.)
- ARU, attributive form of *ang*, to be, conf. p. 68. It is often used to signify a certain: *aru u tira*, a certain Buddhist temple. (Jap. *aru*.)
- ASA, the morning: *asa-han*, breakfast; *asa fēku*, early in the morning; *asa yusa*, morning and evening. (Jap. *asa*.)
- ASATI, the day after to-morrow. (Jap. *asatte*.)
- ASHI, the leg, the foot, but see caution on p. 30-31: *ufū aki hayamiri*, lit. hasten your legs a little,—as we might phrase it, move your stamps,—in speaking to a coolie. (Jap. *ashi*.)
- ĀSHI-JING, a lined garment,—derived from *āshung*, to put together, and *ching*, garment. (Jap. *awase*.)
- ĀSHI-MUNG, same as ĀSHI-JING.

Ā-seū, a major-domo, a factotum.

ĀSHUNG, to cause to come together, to put together,—said of things. It is better to say *ichāshung* when speaking of people. (Jap. *awaseru*.)

Asi, sweat, perspiration. (Jap. *ase*.)

Asi, verbal noun of the present tense of *ang*, to be: *asi n' tsitē*, owing to the fact of.

ASIBUNG, to amuse oneself, to play. (Jap. *asobu*.)

Ar, an abbreviation of *aru*, for which see p. 68.

ATAI-MĒ, proper, natural, usual. (Jap. *atarī-mae*.)

ATAYUNG, to hit, to touch, to be exposed to. (Jap. *ataru*.)

ATCHA ! ATCHA ! an exclamation of pain. (Jap. *a ita* ?)

ATCHUNG, to walk : *kanēda wē atchi mishihi* ? lit. did you walk recently, but used as a greeting equivalent to the Jap. *senjitsu wa go kigen yō gozaimashita*, when again meeting a friend whom one had seen a few days previously. (Jap. *aruku* ?)

ATI, used like Jap. *satsu* to form distributive numeral phrases : *chui ni mitsi-ati tu-mishōri*, please each of you take three. (Jap. *ateru*, to apportion.)

ATI, gerund of *ang*, to be.

ATSIMAYUNG, to collect,—intrans. (Jap. *atsumaru*.)

ATSIMING, to collect,—trans. (Jap. *atsumaru*.)

ATSIKANG, hot. (Jap. *atsui*.)

ATTa, suddenly.

ATU, behind, after : *atu karo*, afterwards ; *atu-wi shung*, to pursue, lit. to do a following after ; *unu atu*, after that. (Jap. *ato*.)

AWA, millet. (Jap. *awa*.)

AWARING, to take fright. (Jap. *awaseru*.)

AYĀ, mother,—used by the upper classes.

AYABING, an honorific substantive verb equivalent to the Jap. *gozaimasu*, see bottom of p. 108 ; *ayabirang*, used in the sense of no, is its negative present.

AYASANG, dangerous. (Jap. *ayumi*.)

AYĒ SANI ? is there not ? lit. equivalent to the Jap. phrase *ari iwa shinai ka ? ayē* being the "isolated state" of *ai* (the "indefinite form" of *ang*, to be), while *sani* is the negative interrogative present of *shung*, to do. The honorific form of *ayē sani* is *ayē shabirani*, which is equivalent to Jap. *ari iwa shimasen ka ?*

AYŪ, a kind of small trout. (Jap. *ayu* or *ai*.)

B.

BĀ, occasion, hence when, see pp. 129-130 : *atsisaru bā*, the hot season. (The first part of Jap. *ba-ai* is the same word.)

BĀ, an aunt. This term is often used in addressing elderly women, irrespective of kinship. (Jap. *oba*.)

BAKAI, only. (Jap. *bakari*.)

BAKĀNG, about, only, some, but often little more than an expletive. (Same as BAKAI ?)

BAN-JU, an official rest-house for travellers, such as the native Luchuan government established in the rural districts. (Jap. *ban-sho*, a guard-house, Chin. 番所.)

BAPPĒ, a mistake.

BA-SHĀ, the *Musa textilis*, a species of banana plant whose fibre serves for weaving purposes : *basha-nai* (with short *a*), a banana fruit of the edible species ; *ba-shā*, the plant producing this fruit. Conf. p. 38. (Jap. *ba-shō*, Chin. 芭蕉.)

BA-SHU, moment, instant, time ; hence while, when ; conf. *bā* 1. (Jap. *ba-sho*, place, *never* time, derived from earlier *nisa*, court, which was contracted to *ba*, and Chin. 所, place.)

BIKĀI, }
BIKĒJI, } variants of *bakai*, only.

BIN-CHŌ, assiduous, diligent : *bin-chō shung*, to be diligent.

Conf. *hamayung*. (Jap. *ben-kyō*, Chin. 勉強.)

BING, an opportunity. (Jap. *bin*, Chin. 便.)

BING, a mutilated form of the honorific verbal termination *yabing*; thus *fěsābīng*, for *fěsa yabing*.

BIN-RI, convenience. (Jap. *ben-ri*, Chin. 便利.)

BITSI, different, other. (Jap. *betsu*, Chin. 別.)

BITSI-DANG, special. (Jap. *betsu-dan*, Chin. 別段.)

BŌ-ZI, a Buddhist priest. (Jap. *bō-zu*, Chin. 坊主.)

BUNG, part, portion: *i bung ni*, lit. in his portion of talking, i. e. what he said was as follows, quoth he. (Jap. *bun*, Chin. 分.)

BUNG, a tray. (Jap. *bon*, Chin. 盆.)

BUP-RŌ, Buddhism. (Jap. *Bup-pō*, Chin. 佛法.)

BU-RI, rudeness: *duttu gu bu-rī shabiti*, [excuse me for] having been so rude. (Jap. *bu-rei*, Chin. 無禮.)

BUSHANG, "the desiderative adjective"; see pp. 119, 94, and 97. (Jap. *hoshii*.)

BUTSIGĒ NATUNG, to faint.

BYŌ-CHI, disease, sick. (Jap. *byō-ki*, Chin. 病氣.)

C.

CHĀ', apocopated imperfect tense of *chūng*, to come.

CHĀ, tea: *u cha ushagari*, please take some tea,—*chā* being shortened to *cha* in this case. (Jap. *cha*, Chin. 茶.)

CHĀ? what? This word enters into numerous locutions and compounds, as *chā shi?* why? *chādungding* (with a negative verb), nothing, etc., etc., for which see p. 48: *chāganashi*, somehow or other.

CHĀ, they; used also as a pluralising suffix, see p. 36.

CHĀ, continual, always: *chā nu kangō*, constant care.

CHĀBIRA, honorific future of *chūng*, to come.

CHĀDUNGDIŊ (combined with a negative verb), nothing: *chādungding yarang*, cannot at all express, ineffable.

CHĀKU, a guest: *chaku nu zashichi*, a reception room. (Jap. *kyaku*, Chin. 客.)

CHĀNGDIŊ, (same as CHĀDUNGDIŊ.)

CHANG GUTÖRU (with *a* short), what like? *chang gutōru tukuru y'a' ga?* what sort of place is it?

CHÄNG, a cock—said only of barn-door fowls, not of the males of other species of birds. (Archaic Jap. *kake?*)

CHÄNG NARANG, there is no help, nothing to be done.
Equivalent to Jap. *shikata ga nai*.

CHÄRU, for *chä aru?* what [sort of]?

CHÄSHÄ-TÄ, see *fi*.

CHÄSHUNG, to extinguish. (Jap. *kesu*.)

CHÄSING, in any case, positively, equiv. to Jap. *dō shite mo*.

CHÄSSA? how much? *chassa shi ichu' ga?* how much will you go for? The "aggregated form" *chassang* means any number, a great quantity.

CHÄYUNG, to go out (of fire), to be extinguished. (Jap. *kieru*.)

CHI or CHİ, spirit, mind: *chi nu chichōru*, quick-witted.
(Jap. *ki*, Chin. 氣.)

CHI, milk, the breast. (Jap. *chichi*.)

CHICHASANG, near, short: *kuri karā chichasami?* is this a short cut? (Jap. *chikai*.)

CHI-CHING, a famine. (Jap. *ki-kin*, Chin. 飢饉.)

CHICHŌ. } the moon. (*tsichi*=Jap. *tsuki*, moon.)
CHICHŪ-TSICHI, }

CHICHUNG, to hear: *chichi-irirang*, won't listen, pays no heed; *chichi-kunung*, to hear and retain, to remember what one has heard. The causative *chikashung* signifies to tell. (Jap. *kiku*.)

CHICHUNG, to be efficacious: *chi nu chichōru*, quick-witted.

CHIDAMUNU, any hairy mammal, such as the horse, dog, rat, etc. (Jap. *kedamono*.)

CHI-GAKAI, anxiety: *chi-gakai shung*, to be anxious. (Jap. *ki-gakari*.)

CHIGAYUNG, to differ, hence to be wrong. (Jap. *chigau*.)

CHI-GWAN-JU, a place of prayer, a resort of pilgrims. (Jap. *ki-gwan-jo*, Chin. 祈願所.)

CHI-JING, an uplined garment for light summer wear,—
derived from *ching*, to wear, and the *Nigori'en* form
of *ching*, a garment, respectively *kiru* and *kinu* in
Classical Jap.

CHIKA-GURU, latterly, lately. (Jap. *chika-goro*.)

CHIKU-DUNG, a class name which includes the gentry and com-
monalty, but excludes the nobles. Written 筑登.

CHIM-BUTSI, sightseeing. (Jap. *kem-butsu*, Chin. 見物.)

CHIM-PÔ, neighbourhood, environs. (Jap. *kim-pô*, Chin.
近傍.)

CHIMU, the liver, which is considered the seat of courage :
chi-nu-chā-ya nna uduruchi, chinung tukurung nērang,
the people were panic-stricken, *lit.* As for the
people, all fearing, there was no place even for their
livers. (Jap. *kimo*.)

CHI-MUNG, see *chi-jing*.

CHIN-CHÔ, the prefectural office, Government House. (Jap.
ken-chô, Chin. 縣廳.)

CHING, clothes. (Classical Jap. *kinu*.)

CHINGO, to wear, to put on (clothes) : *ching ching*, to put on
clothes ; *chinô chirang*, not to put on clothes. (Jap.
kiru.)

CHINGO, to cut (trans.) : *chiri-kurushung*, to cut to death,
to kill. (Jap. *kiru*.)

CHIN-JING, a sage, a philosopher. (Jap. *ken-jin*, Chin. 賢人.)

CHINÔ, yesterday. (Jap. *kinô*.)

CHI-NU-CHĀ (probably for *chu-nu-chā*), people.

CHIRI, mist. (Jap. *kiri*.)

CHI-RĪ, clean. (Jap. *ki-rei*, Chin. 奇麗.)

CHIRING, to cut,—intrans. (Jap. *kireru*.)

CHIRU, yellow : *chiru-bana*, a yellow flower. (Jap. *ki-iro*.)

CHI-SACHI, police. (Jap. *kei-satsu*, Chin. 警察.)

CHI-SHA, a railway train. (Jap. *ki-sha*, Chin. 火車.)

CHIRÔ, to-day : *chiû waganabira*, *lit.* to-day I will reverence
[you],—a salutation equivalent to our good day.
(Jap. *kyô*.)

CHŌ, "isolated form" of CHU, person.

CHŌ', apocopated perfect of CHŪNG, to come.

CHŌDŌ, exactly, quite. (Jap. *chōdo*.)

CHŌ-GING, a theatrical piece, a drama: *Gūfū Chō-ging*, the piece entitled "The Wen,"—the Luchuan version of the Jap. tale of "The Elves and the Envious Neighbour," translated by Mitford in "Tales of Old Japan." (Jap. *kyō-gen*, Chin. 狂言.)

CHŌNG, perfect of *chūng*, to come.

CHŌNG, even, about: *nā ni-san nichē chōng matarī-ya sani?* can't you wait about two or three days? (In sense it corresponds exactly to Jap. *de mo*.)

CHŌ-SHUNG, a briar. (Chin. 長春.)

CHU, a person, often sounded *tchu* for emphasis, with "isolated form" *tehō*: *anu tchu*, he, she. See also *chī-nu-chā*, and p. 31; *chu-usaha-gisaru*, pleasant-looking, amiable. (Jap. *hito*.)

CHU, one—in compounds, as *chu-yurō*, one night; *chu-kēng*, once. Conf. p. 64. (Jap. *hito*.)

CHŪ', apocopated present of CHŪNG, to come.

CHUI, one person, hence alone: *chui winagu-n'-gua*, one girl; *chui ni mltsi-ati*, three for each. (Jap. *hitori*.)

CHŪNG, to come—irreg. verb, see p. 111. (Jap. *kuru*.)

CHURA, beautiful: *chura-kāgi*, a handsome girl. (Classical Jap. *keura* or *kiyōra*?)

CHŪSANG, hard, fast, tight. (Jap. *tsuyoi*?)

CHŪ-SHICHI, an ancient monument. The lit. Jap. equiv. would be *kyū-seki*, but *ko-seki* (Chin. 古跡) is used instead.

CHŪ-SHUKU, a small stool or rest for the elbow to lean on. (Jap. *kyō-soku*, Chin. 膝息.)

D.

DABI, a funeral (equivalent to Jap. *tomurai*, not to *da-bi*, the Jap. for cremation, Chin. 瞻眼.)

DAKI, a bamboo. (Jap. *take*.)

DATĒNG, large, big: *datēng nu ing*, a big dog. Conf. p. 122.

DĒ, price: *nung nu dē nu sam-ming*, a statement of the price of a thing, a bill. (Jap. *dai*, Chin. 代.)

DĒ, the ordinal prefix: *dē-ichi*, the first,—used also as a kind of superlative, as *dē-ichi nu ufu-michi*, the very largest road. (Jap. *dai*, Chin. 第.)

DĒ MUNG, see p. 114.

DĒIRU, an irregular and defective substantive verb; see bottom of p. 113.

DĒ-KUNI, a species of giant radish,—the *Raphanus sativus*. (Jap. *dai-kon*, Chin. 大根.)

DĒNG, see p. 114.

DISAI, if you please. (It can scarcely be the Jap. *dōzo*.)

DŌ, a hall, specifically a Confucian temple. (Jap. *dō*, Chin. 堂.)

DŌ, an emphatic final particle,—see p. 50.

DŌ-CHŪ, on the road, while travelling. (Jap. *dō-chū*, Chin. 道中.)

DŌDING, somehow or other, if you please.

DŌ-RI, reason. (Jap. *dō-ri*, Chin. 道理.)

DŪ, an emphatic particle with which an important rule of syntax is connected; see ¶ ¶ 64 and 98, Sect. III. (Jap. *zo*.)

DŪ, a time (French *fois*): *san-du*, three times. (Jap. *do*, Chin. 度.)

DŪ, the body,—used where *karada* would be used in Japanese: *dū-agami*, self-importance, conceit; *dū-gurishang*, painful [to the body]. (Jap. *dō*, Chin. 胴.)

DŪ, copper. (Jap. *dō*, Chin. 銅.)

DŪ, also *rū*, a dragon. (Jap. *ryū* or *ryō*, Chin. 龍.)

DŪ-CHŪ, Luchu. For a discussion of this name and the various ways of writing it, see Appendix to a paper in Vol. V, No. 6 of the Journal of the Royal Geographical Society, entitled "The Luchu Islands and their Inhabitants." (Jap. *Ryū-kyū*, Chin. 琉球.)

DŪDŪ, very, very much.

DŪ-GURISHANG, see *dū* 1. (Jap. *dō*, trunk; and *kurushii*, painful.)

DUXU, very.

DUMĒYUNG, to seek, to enquire after. (Jap. *tanomu*, to request ?)

DUNG, the emphatic particle *du* in its "aggregated form" (see ¶ 64 and Chap. III): *kunu ti dung y'arē*, *dziru y'ating yutasharu hazi*, if it be but this kind, doubtless any one of them will do.

DUNO, a verbal suffix, for which see ¶ 128.

DUNOSĒ, the termination of the "contingent" mood; see ¶ 119.

DURU, mud. (Jap. *doro*.)

DUSHI, a comrade. (Classical Jap. *dochi*, modern *dōshi*.)

DUTTU, very, too,—often used where Jap. would have *amari*, or else *sukoshi mo*, as *duttu takasang*, too dear; *urē duttu wakarang*, I don't understand that at all. (Jap. *cutto*.)

DZIRU? which? always used in the "isolated form" *dzirō*, when simply interrogative. The plain form occurs only in such idioms as *dziru ding* or *dziru y'ating*, whichever, either, any.

DZŪ, the tail.

DZURI, a prostitute: *dzuri nu yā*, a brothel; *dzuri-yubā*, a whoremonger. (Jap. *jo-rō* ♀)

F.

FA, poetical for *hō*, direction.

FA, the leaf of a tree. (Jap. *ha*.)

FAPA, a mother. (Jap. *haha*.)

FARU, the spring (season). (Jap. *haru*.)

FĒ, ashes. (Jap. *hai*.)

FĒ, a fly. (Jap. *hai*.)

FĒ, the lungs. (Jap. *hai*, Chin. 肺.)

FĒ-KAZI, the south wind. (Jap. *kaze*, wind.)

FĒRINCHI, explained as equivalent to Jap. *hairi-konde*, creeping into. *Fēri* could easily be Jap. *hairi*; but *nchi* is more probably equivalent to Jap. *mite*, seeing.

FĒ-RŌ, respectfully received: *Tō kara fō-rō ni nataru san-jū-ruku shi*, the thirty-six families sent over from China to Luchu [who kept alive Confucianism and Chinese studies at Kumi near Nafa]. (Jap. *hai-ryō*, Chin. 拜領.)

FĒSANG, quick, early: *fēku kara*, from the first, soon. (Jap. *hayai*.)

FĒYUNG, to be current—as diseases; popular—as a fashion. (Jap. *hayaru*.)

FĪ, fire, a light: *fī tsikiti*, having lit a light; *fī itti kō*, put fire [in the brazier]; *fī-chūshō-tō*, firemen; *fī-guruma*, a steamer, lit. fire-wheel. (Jap. *hi*.)

FĪ, the sun. The synonym *tida* is more used. (Jap. *hi*.)

FICHUI, poetical for *chui*, one person, hence alone. (Jap. *hitori*.)

FICHUNG, to draw, to pull, to catch, to restrain: *kazi fichung*, to catch cold; *iji fichung*, to restrain one's temper; *samising fichung*, to play the banjo; *fichi-ūyabing*, to go surety, to warrant,—an honorific form, the corresponding plain form of which is not certain. (Jap. *hiku*.)

FĪJAI, the left (hand): *fījai-muti*, facing to the left. (Jap. *hidari*.)

FĪJĪ, the beard: *fījī suyung*, to shave. (Jap. *hige*.)

FĪ-JĪ, ordinary, usual. (Jap. *hei-zei*, Chin. 平生.)

FĪJĪ-GĒ or FĪJĪ-S'-RŌ, the elbow. (Jap. *hiji*.)

FĪKARI, brilliancy, glare. (Jap. *hikari*.)

FĪKUSANG, low. (Jap. *hikui*.)

FĪNG, to elapse—as time. (Jap. *heru*.)

FĪNG SHUNG, to be intractable,—said of horses.

FĪNJIYUNG or FĪNJING, to flee, to escape: *fīnjiru fō-kō wakarang*, he knew not whither to flee.

FIN-SŪ, poor : *fin-sū-mung*, a poor man.

FIN-TŌ, an answer : *fin-tō shung*, to answer. (Jap. *hen-tō*, Chin. 回答.)

FIRA, an ascent, a hill, equivalent to Jap. *saka*. It is noteworthy that Jap. *hira* signifies the exact converse, viz., flat, but that the Aino language has *pira* in the sense of cliff. Perhaps the Luch. compound *fira-yama*, a low hill, may help to bridge the divergence between the Luch. and the Jap. use of this word.

FIRU, midday, day (as opposed to night) : *firung yurung*, day and night; *firu-ma*, the midday meal. (Jap. *hiru*.)

FIRUGING, to spread out,—trans. (Jap. *hirogeru*.)

FIRUSANG, broad. (Jap. *hiro*.)

FISANG, cold. (Jap. *hiaru*, to be cold.)

FISHA, the leg, the foot; conf. p. 80 : *fisha-nā*, the upper surface of the foot. (Jap. *hiza*, knee.)

FI-SHAKU, less usual than the synonym *nibu*, q. v. (Jap. *hi-shaku*, Chin. 肘.)

FISHI, a reef, sunken rocks. The coral reefs around the Luchuan coast are so called. (This Luch. word is borrowed by the Jap. in place-names under the form *hise* or *bise*.)

FITA, awkwardness. (Jap. *heta*.)

FITSIKI, a cupboard, a closet.

FI-YŪ, a coolie. (Jap. *hi-yō*, labour paid by the day, *yū* or *yō* being probably Chin. 用.)

FI zī, see *fi-jī*.

FŌ-KŌ, direction, way. (Jap. *hō-kō*, Chin. 方向.)

FŪ, a sail. (Jap. *ho*.)

FŪ! an exclamation used in answering a call,—not exactly "yes," which is *ā*, but somewhat like it and corresponding to Jap. *hai*!

FŪ-CHI, see HŪ-CHI.

FUCHUNG, to blow: *tabaku fuchung*, to smoke, lit. to blow tobacco. (Jap. *fuku*.)

FUDI, see HUDI.

FUDI, lightning: *fudi kannai shung*, to thunder and lighten.

FUDU, amount, as much as: *uri fudu*, so much. (Jap. *hodo*.)

FŪ-GA, esthetic, refined: *fū-ga na tchu*. (Jap. *fū-ga*, Chin. 風雅.)

FUKA, outside, elsewhere: *fuka ngkai*, elsewhither: *warabi y'asi n' tsitō*, *fuka ngkai njasung*, they won't let him go out, as he is a child. (Jap. *hoka*.)

FUKU, dust. (Jap. *hokori*.)

FŪ-KŪ-NING, a clerk, a steward;—only the better sort of servitors are so styled. (Jap. *hō-kō-jin*, a servant, Chin. 奉公人.)

FUNG, a book. (Jap. *hon*, Chin. 本.)

FUNG-YAKU, translation: *fung-yaku shung*, to translate. (Jap. *hon-yaku*, Chin. 翻譯.)

FURI, appearance, pretence: *shirang furi sshi kutang*, he pretended not to know. (Jap. *furi*.)

FURI-MUNG; see HURI-MUNG.

FURU, a pigsty. See HURU.

FURUMÉ, a feast. (Jap. *furumai*.)

FUSHANG, the "desiderative adjective," generally found suffixed to verbs in the *Nigori*'ed form *bushang*; see p. 119. (Jap. *hoshii*.)

FUSHI, the stars. (Jap. *hoshi*.)

FUSHJUNG, to obviate, to avert. (Jap. *fusegu*.)

FUSHUNG, to dry,—trans. (Jap. *hosu*.)

FU-TAS-SHA, unsound, unhealthy. (Jap. *fu-tas-sha*, Chin. 不達者.)

FUTATSU, two, poetical for *tātsi*. (Jap. *futatsu*.)

FUTSIKA, two days, the second day of the month. (Jap. *futsuka*.)

FUYUNG, to dig. (Jap. *horu*.)

G.

GA, a postposition used to indicate various relations,—genitive, nominative, and interrogative. See pp. 51, 132, and 184. (Jap. *ga* and *ka*.)

GAJANG, a mosquito: *gajang nī kūratti*, bitten by mosquitoes. (Jap. *ka*, mosquito, and Chin. 蠅, *chang*, fly?)

GAJIMARU, the banyan tree.

GAK-KŌJI, a school. (Jap. *gak-kō*, Chin. 學校. The meaning of the syllable *ji* is unknown.)

GANASHI, a title equivalent to His Majesty, which is applied to the Luchuan kings and also to Confucius: *Kūshi Ganashi*, Confucius.

GANI, a crab. (Jap. *kani*.)

GAN-JŪ, strong, healthy: *gan-jū-mung*, a strong man; *u gan-jūng shi-mishēbiri yō*, may you enjoy good health—said to a parting friend. (Jap. *gan-jū*, severe, Chin. 嚴重.)

GARASI, a crow. (Jap. *karasu*.)

GASA-GASA, an onomatopoeia for the noise made by rats, cats, or by people fidgeting about. (Jap. *gasa-gasa*.)

GA-SHI, death by starvation. (Jap. *ga-shi*, Chin. 餓死.)

GASSANG, light, not heavy: *garu-mung*, something light. (Jap. *karui*.)

GATI, see NĀGATI.

GATTING SHUNG, to consent, to agree: *wannē gattinō sang*, I won't consent to it. (Jap. *ga-ten* means rather to understand than to consent; Chin. 合點.)

GĒ-CHI, a cold, a catarrh. (Chin. 咳氣.)

GĪ or GĪ, a hair: *hana-gī*, hairs in the nose; but *matsi-gī*, eyelashes. (Jap. *ke*, *ge*.)

GICHI-GICHI, an onomatopoeia for the sound of rattling. (Jap. *gichi-gichi*, used for the sound of scraping.)

GISANG, an adjective in form, but used as a suffix to indicate likeness or likelihood, much as *rashii* is used in Japanese; see pp. 119-120.

Gō, the tenth part of a *ri*, or league. This manner of dividing the *ri* prevails also throughout the island of Kyūshū. The nearest thing to it in the rest of Japan is the subdivision of the ascent of certain mountains—notably Fuji—into 10 *gō*. (Chin. 舍 ?)

Gu, an honorific prefix: *gu gyē-satsi*, an answer. It is less used than its Jap. equivalent. (Jap. *go*, Chin. 御.)

Gū, five, shortened to *gu* in compounds. (Jap. *go*, Chin. 五.)

GU-CHI-SŪ, a feast. (Jap. *go-chi-sō*.)

GŪFĀ, an opprobrious form of the next word: *Gūfā Chō-ging*, see CHŌ-GING.

GŪFU, a wen, a hump, a peak. (Allied to the preceding ?)

GU-JŌ, poet. *gu-jō*, a letter. (Jap. *go-jō*, Chin. 御狀.)

GUMĀ, small: *gumā ufā*, small and great. It is abbreviated to *guma* in compounds: *guma-bana*, a small flower. (The *koma* of Jap. *koma-kai* and *koma-mono*.)

GŪNĀ, lame.

GURĒ, about, rather. It is preceded by the attributive form of the verb, because it is originally a noun meaning state, quality. (Jap. *kurai*, *gurai*.)

GURĪ, a shower of rain.

GURU, time, occasion: *kuruu gurō*, just now, at the present time. (Jap. *koro*, *goro*.)

GURU-GURU, an onomatopoeia for going or curling round and round. (Jap. *kuru-kuru* or *guru-guru*.)

GUSIKU, a castle, a fort. Though this looks a purely native word, may it not perhaps be the Chin. 寄宿, "august residence," a not unlikely compound either in Luchuan or in Jap. ?

GURŌRU, like, similar; see p. 122. (Classical Jap. *gotoki*.)

GURU, connected with the preceding; see pp. 52 and 122.

GURU, every,—used in compounds, suffixed to the word it qualifies: *munu-gutu*, every person; *bing-gutu*, at every opportunity. (Jap. *goto*.)

GWĀ, a child, the young or diminutive form of anything, conf. p. 39: *huni-gwā*, a small boat. In some compounds it is shortened to *gwa*, as *winagu-n'-gwa*, a girl, lit. child of woman. The word *gwā* is suffixed to the names of children of both sexes till about the age of fifteen, thus *Mōshā Gwā* (*mōshā* means "bull" or cow). Parents, however, sometimes go on using it even to their grown-up sons.

GWATSI (in compounds only), the moon, a month: *jū-gwatsi*, the tenth moon. (Jap. *gwatsu*, Chin. 月.)

H.

HĪ, a tooth. (Jap. *ha*.)

HABA, breath, width. (Jap. *haba*.)

HABERU, a butterfly (this is the only Luch. word normally containing a short *e*): *haberu-bā*, (lit. butterfly leaf), the *Salisburya adiantifolia*, called by the Japanese *ichō*. The Luch. name was given in allusion to the shape of the leaves, which resemble butterflies' wings.

HABU, a poisonous species of serpent,—the *Trimeresurus ryukyuanus*,—which causes many deaths annually in the Luchu Islands, especially in Ōshima and Toku-no-shima. (Jap. *hebi*, which means a snake of any kind ?)

HACHĀ, a bee, a wasp. (Jap. *hachi*.)

HACHI, eight. (Jap. *hachi*, Chin. 八.)

HACHUNG, to spit, to vomit. (Jap. *haku*.)

HADZICHI, tattooing,—only that on women's hands is so called.

HA-GAMA, a kiln, a furnace. Conf. *KAMA*.

HAGŌSANG, filthy.

HĀI, a needle, a pin. The sense of needle may be made clearer by using the periphrasis *ching nōyā' hāi*, lit. garment sewing needle. (Jap. *hari*.)

- HAI-MIMA, a running horse, i. e. a good horse,—not necessarily a racer. (Jap. *hashiri-muma*.)
- HAIYA, a pillar. (Jap. *hashira*!)
- HAIMAYUNG, to begin,—intrans. (Jap. *hajimaru*.)
- HAJIMING, to begin (trans.), to do for the first time. The following salutations are usual on first meeting a person: to an equal *Hajimiti wuganabira*, lit. I will worship (you) for the first time; to an inferior *Hajimiti yā*! lit. Oh! for the first time. (Jap. *hajimeru*.)
- HAKA, a grave. (Jap. *haka*.)
- HAMAYUNG, to be diligent,—the proper native term, of which *bin-chō* is a learned Sinitic-Japanese equivalent. (Jap. *hamaru*, to be inside of, to be addicted to.)
- HAM-MĒ, rice used as food. (Jap. *ham-mai*, Chin. 飯米.)
- HANA, a flower: *hana-ichi*, a flower-vase, Jap. *hana-ike*; *hana-gi*, a flowering shrub or plant,—Jap. *ue-ki*. (Jap. *hana*.)
- HANA, the nose: *hana-gi*, hairs in the nose. (Jap. *hana*.)
- HANASHI, conversation, a story: *hanashi shung*, to tell, to say. (Jap. *hanashi*.)
- HANG, half: *hang-kata*, ditto. (Jap. *han*, Chin. 半.)
- HANGJANA-SHĪ-MĒ, an extremely polite term for grandmother. Conf. *ufu-jungjang-shī*.
- HANG-KATA, half. (Jap. *han*, half, Chin. 半; and *kata*, side.)
- HANI, a wing. (Jap. *hane*.)
- HARA, the belly: *hara-ubi*, a horse's belly-band. (Jap. *hara*.)
- HARAYUNG, to pay: *harāng gutu tatchang*, he has gone off without paying.
- HARU, the spring season; more often *faru*. (Jap. *haru*.)
- HARU, a tract of open country: *haru-yādui*, a solitary hut. (Jap. *hara*.)
- HASAMARING, to be between two things, to be enclosed. (Jap. *hasamaru*.)
- HASANUNG, to put between two other things, to insert. (Jap. *hasamu*.)

- HASHI**, a bridge. (Jap. *hashi*.)
- HASHIRU**, a door: *hashiru-guchi*, ditto.
- HASSHISRI**, the gums,—from *hā*, tooth, and *shishi*, flesh.
- HATAKI**, a field,—other than wet rice-fields. (Jap. *hatake*.)
- HATARACHUNG**, to work. (Jap. *hataraku*.)
- HĀ-TUI**, or **HĀ-TUYĀ**, a large kind of barndoor fowl,—what the Jap. call *shamo*.)
- HAYAMING**, to hasten (trans.): *ufē ashi hayamiri*, go a little quicker,—said to a coolie. (Jap. *hayameru*.)
- HĀYE**, either part of a verb equivalent to Jap. *hashiru*, to run, or else equivalent to *fēku*, Jap. *hayaku*, quickly: *fēku hāyē nari*, go more quickly! make haste! (to a coolie.)
- HAZI**, a word used to form a verbal tense which implies at once futurity and necessity or probability, like *beshi* in modern written Japanese: *ang y'ara hazi*, no doubt [it will be so]; *nērang hazi*, there will probably not be, probably not. Conf. * 116, p. 88. (Jap. *hazu*, necessity.)
- HAZIKASHUNG**, to be shamefaced, ashamed. (Jap. *hazukashii*, shamefaced.)
- HINICHI**, a resonant sound, an echo. (Jap. *hibiki*.)
- HŌ**, direction, place, in: *Uchinā nu Kunjang hō-ya*, in the district of Kunjang in Great Luchu. The alternative but rare pronunciation *fa* is nearer to Chin. 方, *fang*. (Jap. *hō*.)
- HŌ-BŌ**, everywhere. This is simply a reduplicated form of the preceding word. (Jap. *hō-bō*, Chin. 方方.)
- HŪ**, the cheeks. (Jap. *ho*.)
- HŪ-CHI**, a bad cold, influenza, specifically the malarial fever prevalent in the "Further Isles" of the Luchuan archipelago. (Jap. *fū-ki*, flatulence, Chin. 風氣.)
- HUDI**, a pen. (Jap. *fude*.)
- HUMIYUNG**, to praise. (Jap. *homaru*.)
- HUNA-TO**, a seaman, a common sailor. (Jap. *funa-bito*.)

HUNI, a vessel, a ship: *huni is-sō*, one ship; *huni gwā*, a small vessel, a boat; *hunē-i*, seasickness; *hunē-i shung*, to be seasick; *huna-ukui*, seeing off one who is leaving by ship; *huni ga njitōng*, the vessel has sailed. (Jap. *fune*.)

HUNI, a bone. (Jap. *hone*.)

HURI-MUNG or FURI-MUNG, a madman, a fool: *yā-ya huri-mung!* you madman!—a common term of abuse. *Wang huri-mung nashu' kutu*, Because you make a fool of me.

HURU, a pig-sty, hence a latrine, because the pigsties are used for that purpose in Luchu: *Hurō mā ga?* Where is the W. C.? See also *yā-buru*. (Jap. *furo*, a bath-tub?)

HU-YAKARI, parting, leave-taking,—poet. For second half of compound conf. Jap. *wakareru*, to separate.

HUYUNG, to fall,—as rain, snow, etc.: *Ami nu uhōku huti*, it having rained heavily. (Jap. *furu*.)

HYĀ, a fellow, a rascal, used chiefly in the common abusive phrase *yā hyā huri-mung!* you wretch of a madman! See also *kuni-hyā*.

HYĀ, a cannon.

HYĀKU, a hundred,—with the *a* short in some compounds, as *hyaku-mang*, a million. (Jap. *hyaku*, Chin. 百.)

HYAKU-SHŌ, a commoner, a person of the lowest class. (Jap. *hyaku-shō*, peasant. Chin. 百姓.)

HYŌ-SHI, the degree of convenience or inconvenience of anything: *yī hyō-shi arang*, it is inconvenient. (Jap. *hyōshi ga ii*, to be fortunate, Chin. 拍子.)

I.

Ī, no,—rather vulgar; the polite equivalent is *ayabirang*, lit. is not. It is also used affirmatively, as nay sometimes is in English; *ī! chichang*, all right! I have heard—to an inferior. (Jap. *ie*.)

Ī BUNG NI, what he said was,—the usual way of introducing a quotation in a story, like the Jap. *iu ni wa* or *iwaku*. **Ī** is from *yung*, to say; *bung* is 分, "portion;" so that the literal meaning of the phrase is "in [his] portion of speaking."

ĪBI, a finger, a toe: *fīsha nu ibi*, a toe; *ibi-ganī*, a ring. (Jap. *yubi*, vulg. *ibi*.)

ICHASHUNG, to cause to meet, to bring together. (Jap. *iki-awaseru*.)

ICHAYUNG, to meet—said only of persons. (Jap. *iki-au*.)

ICHĒ, a meeting: *ichē ga cha' kutu*, because he came to see her.

ICHI, a pond. (Jap. *ike*.)

ICHI, one. (Jap. *ichi*, Chin. 一.)

ICHĪŪ, a thread. Also called *ichu* and *itu*. (Jap. *ito*.)

ICHIWUI, strength, force. (Jap. *ikiei*.)

ICHUNG, to go. (Class. Jap. *yuku*; modern *iku*.)

ICHUTĀ, slightly, just, a little. (Jap. *chito*?)

IFĒ, a little,—equivalent to Jap. *sukoshi*. Some pronounce it *u/ē*.

ĪFU, gravel or mud washed down the bed of a stream.

I-JI, angry temper: *i-ji njiyung*, to get angry. (Jap. *i-ji*, Chin. 意地.)

IKAWA, poetical for *ikā*, the hypothetical mood of *ichung*, to go. (Jap. *ikaba*.)

IKIRANANG, few, scarce: *ikiraku natōng*, it has grown scarce.

IKU, however many: *iku shing-nīng*, over so many thousands of years. (Jap. *iku*.)

IKUTSI? how many? (Jap. *ikutsu*.)

IMĀ, a poetical term. Perhaps the same as the Jap. *ima*, now, for which the usual Luchuan is *kuma*.

IMĒ, **IMĒNĒ**, **IMĒRU**, **IMŌCHI**, forms of a verb, apparently *imēng*, which either is poetical or belongs to the language of Yaeyama, and signifies to go plus a strongly honorific tinge. (Jap. *imuru*, to go away?)

IMENSHĒNG, the same as *menshēng*, q. v., but a trifle more honorific: *imenshēbirang*, His Excellency is not at home; *kuna imenshēru yēkā*, while you remain here, Sir.

IME-TSIKAWA, poetical equivalent of Jap. *iki-tsukaba*, if (or when) you arrive. Conf. IMĒ.

IMI, a dream: *imī nūng*, to dream,—lit. to see a dream. (Jap. *yume*, archaic *ime*.)

IMI, mourning. (Jap. *imi*.)

INAKA, the country—as opposed to the town. (Jap. *inaka*.)

INCHASANG, short. (Jap. *mijikai*?)

INCHIBI-GUNI, England,—probably from the Chin. pronunciation of that name, and *kuni*, country.

ING, a dog. (Jap. *inu*.)

INUCHI, also called *nuchi*, life. (Jap. *inochi*.)

IP-PĒ, full, completely. (Jap. *ip-pai*, Chin. — 杯.)

IRABUNG, to choose: *iradi ī mishōri* (lit. Jap. *irande e nasai*), choose whichever you like best. (Jap. *erabu*.)

IRANA, a sickle.

IRI, a gimlet. (Jap. *kiri*?)

IRI, Īsi, ITCHŌNG, ITCHŌTARU, ITCHŪYĒ, forms of a verb related to Jap. *iru*, to enter. Its present would probably be *iyung* or *īng*: *wu'iri mishēbiri*, please come in; *tīda nu itchōng*, the sun is striking [e. g. on the verandah].

IRI-MŪKŪ, a son-in law adopted for the purpose of taking the bride's surname and continuing her family. (Jap. *iri-muko*.)

IRIRATTANG, [CHICHI-] IRIRANG, ITTI (or ITCHI), forms of a verb related to Jap. *ireru*, to insert, to put in. Its present would probably be *irīng*. *Irirattang*, he was admitted; *chichi-irirang*, won't listen; *fī itti kū* (Jap. *hi wo irete koi*), go and fetch some charcoal for the brazier; *yū ning itchi* (Jap. *yoku nen wo irete*), paying great attention.

IRU, colour: *iru-iru*, all sorts; *irung tsikang*, not soiled, clean. (Jap. *iro*.)

- I-SHA, a physician. (Jap. *i-sha*, Chin. 醫者.)
 ISHI, a stone: *ishi-gudā*, a pebble. (Jap. *ishi*.)
 ISHI-EYĀ, a cannon. (Jap. *ishi-biya*.)
 ISUJUNG, to hurry,—intrans. (Jap. *isogu*.)
 ITCHŌYĒ SANI? is it not inside? Conf. Iri.
 ITSI? when? used also in an indefinite sense to mean
 some time: *itsi nu ba-shu*, what time? some time or
 other, like Jap. *itsu-goro*; *itsika*, some day; *itsi mading*,
 equiv. to Jap. *itsu made mo*, for ever; *itsing*, equiv. to
 Jap. *itsu de mo*, always. (Jap. *itsu*.)
 IRSIDING, always. (Jap. *itsu de mo*.)
 ITSITSI, five,—in compounds *itsi*, as *itsi-kēng*, five times.
 (Jap. *itsutsu*.)
 ITU, less common than *ichiū*, q. v.
 ITUMA, leave (-taking): *chiū-ya ieu'ituma shabira*, I must be
 taking my leave [to-day]; *ituma-guiyu*, leave-taking,
 farewell. (Jap. *itoma*.)
 IYU, fish: *iyu-uyā*, a fish-monger. (Jap. *ueo*.)

J.

- Ji, the earth, the soil: *jīng sakiti*, even the earth cracking.
 (Jap. *jī*, Chin. 地.)
 JI-BUNG, a special time, that moment, when. (Jap. *jī*-
 bun, Chin. 時分.)
 JISO-KA, a human dwelling. (Jap. *jīn-ka*, Chin. 人家.)
 JI-TA, wooden clogs. (Jap. *ge-ta*, Chin. 下踏.)
 JŌ, a gate,—written 門. It would seem that the Luch-
 uans do not distinguish 門 from 城, properly castle,
 which latter character would better suit the sound.
 JŌ-KI-SING, a steamer, less used than the true native word
 fī-guruma. (Jap. *jō-ki-sen*, Chin. 蒸氣船.)
 JŪ, ten: *jū-gwatsi*, the tenth month of the year. (Jap.
 jū, Chin. 十.)
 JŪ, inside. (Jap. *chiū* or *jū*, Chin. 中.)
 JUM-RŪ, a fair wind. (Jap. *jum-pū*, Chin. 順風.)

K.

KĀ, a well. (No cognate Jap. term of like meaning exists; but conf. Jap. *kawa*, a river, Luch. *kāra*.)

KĀ, the bark of a tree. (Jap. *kawa*.)

KAMI, paper. (Jap. *kami*.)

KACHA, a mosquito-net. Apparently not connected with the word *gajang*, mosquito. In Jap. mosquito is *ka*, while mosquito-net is *ka-ya*, lit. mosquito-house. Possibly Luch. *kacha* may be compounded of Jap. *ka*, mosquito, and Chin. 帳 *chang*, curtain, by dropping the final nasal; but such a derivation seems unlikely.

KACHUNG, to write. (Jap. *kaku*.)

KAFŪSHI, thank you,—said to inferiors, the formula to equals being *nī-fē dēbiru*. Also *chiñ-ya kafūshi*, thanks, that will do for to-day; *chinñ-ya kafūshi*, thanks [for the trouble you took] yesterday.—Though believed by the Luchuans to be a true native word, *kafūshi* looks as if it might be a Chinese phrase beginning with the character 可.

KĀGĀ, shadow, shade. (Jap. *kage*.)

KĀGĪ, the face, "isolated form" *kāgē*: *chura-kāgī*, a handsome face, i. e. a pretty woman. (Jap. *ikao* ?)

KAGU, a sort of palanquin: *kagu-kachi*—in Jap. *kago-kaki*, a palanquin-bearer. (Jap. *kago*.)

KAGU-DŪRU, a primitive kind of lantern used in the rural districts of Luchu. (Jap. *kago*, basket, and *tō-rō*, Chin. 燈籠, lantern.)

KAI, poet. for *ngkai*, to; see p. 56.

KĀJI, the helm of a vessel. (Jap. *kaji*.)

KAEYUNG, to cling, to be in, to be involved in: *kū-chī nī kukati*, having caught malarial fever. (Jap. *kakaru*.)

KAKI-DZICHI, a pestle. (Jap. *tsuchi*.)

KAKIÖYUNG, to be in time,—equiv. to Jap. *ma ni au*.

KĀKITI, gerund of a verb signifying to dry,—intrans. (Jap. *kawaitse*.)

KAKIYUNG or **KAKĪNG**, to place, to hang (trans.), hence to lie down: *kukuru nī kakiyung*, to lay to heart. *Nnī nu waruku natōyabi' kutu, iſē kakiti nābira*, I feel a little sick, so I will just try lying down a minute. (Jap. *kakuru*, which however never means to lie.)

KAK-kō, shape, fashion, kind: *chā nu kak-kō nu mung?* what kind of thing? (Jap. *kak-kō*, Chin. 恰好.)

KAMA, a cooking range, equiv. to Jap. *hettsui*. (Jap. *kama*, a kiln.)

KAMI, above. (Jap. *kami*.)

KAMI, a god,—generally with the honorific prefix *u*, thus *u kami*. (Jap. *kami*.)

KĀMI, a jar. (Jap. *kame*.)

KĀMI, a tortoise: *kāmī-na-kū-baka*, lit. tortoise-shell grave. The Luchuan family burial-places are so called, on account of their shape П. (Jap. *kame*.)

KANAMĪNG, to seize, to arrest. (Jap. *karameru*, to bind.)

KANASHASŌYUNG, to love,—in general, as parents their child or a man his mistress. (Jap. *kanashii*, sad?)

KANAYUNG, to suit: *chī nī hanayung*, to suit one's taste. (Jap. *kunau*.)

KAN-CHIGĒ, an error of judgment. (Jap. *kangae-chigai*.)

KANG, thus, in this way: *kang ūlungſē*, if he says so; *wā mi-kumē kang y'ayabing*, my opinion is this; *kang kang*, so and so. (Jap. *kō*.)

KANGĒ, thought, care, hence kind thoughtfulness or assistance, anxiety: *u kangē mishōchi* (equivalent to Jap. *go shū-sen nasste*), your kind assistance; *uya nu chā nu kangē-ya*, the anxiety of both parents; *yī kangē-ya nōrani?* can you not suggest some good idea? (Jap. *kangae*, used only in the sense of thought, reflection.)

KANI, metal, money: *kani-guā*, small change,—a "pidjin" word used by and to the Japanese; *kani-izuchi*, a hammer; *ibi-gant*, a ring. (Jap. *kane*.)

KANITI, beforehand: *kaniti-wenti*, ditto. (Jap. *kanete*.)

KAN-JING, assistance,—said specifically of help given in the preparations for a funeral. (Chin. 肝救.)

KANNAI, thunder: *kannai nu nayung*, it thunders. (Jap. *kami-nari*.)

KANNAZI, positively, certainly. (Jap. *kanarazu*.)

KANUNG, to eat: *kadi nērang natōng* (equivalent to Jap. *tabete shinatta*), he has eaten it all up. (Jap. *kamu*, to bite.)

KABA, from, after, by, etc.; see p. 53.

KARA, China: *Kara-mmu*, a sweet potato. In Japan generally this vegetable is called *Satsuma-imo*, lit. the Satsuma potato; in Satsuma it is the Luchu potato, and in Luchu the Chinese potato. At each place its origin is thus removed one step further, until the continent is reached. (Jap. *Kara*.)

KĀRA, a tile: *kāra-buchi*, roofed with tiles, tiled. (Jap. *kawara*.)

KĀRA, a river.—The Jap. for river is *kawa*, while *kawara* (the etymological equiv. of Luch. *kāra*) signifies a dry river-bed, for which latter the Luchuans possess no special term, the great dry, stony river-beds which form so striking a feature of Jap. scenery, not existing in their country.—Conf. *Kā*, a well.

KARASHUNG, to lend. This verb is etymologically the causative form of *kayung*, to borrow, and therefore not the exact equivalent of the Jap. transitive verb *kamu*, to lend, of which no Luch. representative seems to be in use.

KARAZI, the hair of the head, specifically the Luchuan queue: *karazi nu yadi* (equivalent to Jap. *zu-tsū shite*), having a headache; *karazi yā yā*, a barber.

KARI-YUSHI, good luck (poet.).

- KATA**, side, one-sided : *kata-fisha*, one leg ; *kata-nada*, tears from one eye. In composition it means way, manner, as *nshi-gata*, method of instruction, teaching. (Jap. *kata*.)
- KATA**, the shoulders. (Jap. *kata*.)
- KATA-DZIKING**, to set aside, to arrange for,—e. g. a discarded mistress : *katadziki-gata*, establishing in life. (Jap. *kata-zukeru*.)
- KATAFA-MUNG**, a cripple. (Jap. *katawa-mono*.)
- KATI-MUNG**, anything eaten as an adjunct to rice, which latter is considered the staff of life. (Jap. *kate*, provisions.)
- KAYUNG**, to borrow (Classic. Jap. *karu*, Colloq. *kariru*.)
- KAZI**, the wind : *kazi-dachi*, windiness ; *kazi-dai*, ventilation ; *kazi fichung*, to catch cold. (Jap. *kaze*.)
- KAZÜYUNG**, to count : *kazüying narangtang*, could not count them, too many to count. (Jap. *kazoeru*.)
- KĒ**, a prefix used (chiefly by women) to emphasise the signification of certain verbs : *kani kē-turattang*, I had my money stolen. Conf. *ut*.
- KĒDI**, a maple-tree. (Class. Jap. *kaede*.)
- KĒNG**, a time—in such idioms as *chu-kēng*, once ; *tu-kēng*, twice ; *tu-kēng*, ten times.
- KĒRIRA-KĒRIRA**, apparently an onomatopoe for tumbling over,—or it may possibly be the future of a verb signifying to tumble over.
- KĒ-SHŌ**, the surface of the sea, at sea : *kē-shō kara*, at sea. (Jap. *kai-jō*, Chin. 海上.)
- KĒSHUNG**, to send back, to return,—trans. (Jap. *kaesu*.)
- KĒTĒ**, on the contrary,—really the “isolated form” of the gerund of the next.
- KĒYUNG**, to go back, to go home, to return (intrans.) : *kēyabira*, or *nā kēyuru gutu shabira*, I think I must be going home. (Jap. *kaeru*.)
- KĪ**, a tree : *chura-gi*, a fine tree. (Jap. *ki*.)
- KING**, to kick : *kitchi turasa*, I will kick you. (Jap. *keru*.)
- KINJING**, to forbid. (Jap. *kinjiru*, Chin. 禁.)

- KISSA, a short while ago (equivalent to Jap. *saki-hodo*).
- KIYU, poetical for *chīū*, to-day. (Jap. *kyō*.)
- KONG-KONG, an onomatopoe for the sound made in drinking.
- KÓRUNG, to buy. (Jap. *kau*.)
- KU, a diminutive prefix: *ku-jīma*, an islet. (Jap. *ko*.)
- KŪ, nine, shortened to *ku* in compounds. (Jap. *ku*, Chin. 九.)
- KŪBĀ, a spider. (Jap. *kumo*?)
- KUBI, the neck. (Jap. *kubi*.)
- KUBI, a plaster wall. (Jap. *kabe*.)
- KUCHI, the mouth: *kuchi-dzukui shi*, licking his chops. (Jap. *kuchi*.)
- KUCHI-KUCHI, east wind. (Jap. *kochi*, east wind, and *fuku*, to blow.)
- KU-DÉ, an old dynasty, former generations. (Jap. *ko-dai*, Chin. 古代.)
- KUDUMU, a child. This is a japonism, the genuine Luch. for child being *warabi*. (Jap. *kodomo*.)
- KUJI, anything of the nature of sago or arrow-root: *sū-tītsi nu kuji*, sago made from the *Cycas revoluta*. (Jap. *kuzu*.)
- KUJIRA, a whale. (Jap. *kujira*.)
- KEKUCHI, feelings, sensations. (Jap. *kokochi*.)
- KUKU-GAKU, vernacular studies,—as opposed to Chinese. (Jap. *koku-gaku*, Chin. 國學.)
- KUKUNTSI, nine. (Jap. *kokonetsu*.)
- KUKURU, the heart (in its metaphorical sense only): *kukuru-yangang*, lit. easy heart, at ease, quiet, happy. (Jap. *kokoro*.)
- KUMA, here: *kuma wuti*, ditto; *kumā nakai*, ditto; *kuma ngkai*, hither; *kuma kara*, hence; *kumā nū ndi yut tukuru ga yā?* what is this place called? (Archaic Jap. *ko*, this, and *ma*, space. Conf. Jap. *ima*, now.)
- KUMATŌNG, (perf., the present being apparently not used), to be in trouble: *kumatōnga*, oh! what trouble I am in! (Jap. *komatte iru*.)

- KUMAYUNG**, to stay long;—sometimes used of remaining at home, but more often and specifically of a prolonged debauch, like the Jap. word *i-tsuzuki*. (Jap. *komoru* ?)
- KUMI**, hulled rice. (Jap. *kome*.)
- KUMI-JIMA**, the name of one of the Luchuan Islands. (Jap. *Kume-jima*.)
- KUMU**, a cloud. (Jap. *kumo*.)
- KUMUI**, a lake.
- KUMUI-DINCHI**, cloudy weather. (Jap. *kumotta tenki*.)
- KUNDA**, the half of the leg below the knee.
- KUNEDA**, recently. (Jap. *konaida*.)
- KUNG**, an alternative form of *kumu*, this, which is preferred in certain contexts, especially before the word *guōru*: *kung guōru nung*, such a pecuniary loss; *kung tsichi*, this month.
- KUNISU**, an orange,—the general name for fruits of the orange tribe. (One small, sour kind of orange is called *kunembō* in Jap.)
- KUMI-HYĀ**, this fellow, a wretch like this,—equivalent to Jap. *koyotsu*.
- KUNISDA**, a suburb of Nafa called *Kume-mura* by the Japanese, and partly inhabited by the descendants of thirty-six Chinese families officially sent thither several centuries ago to civilise the natives.
- KUNI-SUSHI**, the ruler (lit. owner) of the country,—a title of the kings of Luchu. This title appears in Japanese as part of the name of one of the principal Shintō gods,—*Ō-kuni-nushi-no-Mikoto*.
- KUNJANG**, the name of the northern part of Great Luchu, called by the Jap. *Kunchan*. Another name for it is *Yambara*.
- KUN-JŌ**, bad temper, anger: *kunjō njasaring*, to fly into a rage. (Jap. *kon-jō*, temper; Chin. 暴性.)
- KUNJUNG**, to tie, to bind; for its conjugation see ¶ 105, Sect. VI. (Jap. *kumu*, to twist ?)

KUNNA, this sort of, such : *kunna mung*, this sort of thing.
(Jap. *konna*.)

KUN-NICHI, to-day. (Jap. *kon-nichi*, Chin. 今日.)

KUND, this : *kunu uchi*, in a few days, soon. See also *kung*, and p. 47. (Jap. *kono*.)

KUPPI, this amount, thus much.

KURA, a "godown," a store-house. (Jap. *kura*.)

KURA, a saddle. (Jap. *kura*.)

KURASHUNG, to spend the time, to make a living : *kurashī shung*, ditto ; *kurashi-yassa yabīng*, it is an agreeable mode of life. (Jap. *kurasu*.)

KURI, this (subst.), conf. p. 47 : *kuri wutē*, hereupon (recalling Jap. *koko ni oite*) ; *kuri hudu*, as much as this ; *kurē nū shai tsukutē' ga?* what is this made of ? (Jap. *kore*.)

KŪRI, ice, hence sugar-candy. (Jap. *kōri*, ice ; *kōri-zatō*, sugar-candy.)

KURISHANG, painful, agonising,—post. (Jap. *kurushii*.)

KURU, time, period, about. (Jap. *koro*.)

KURUBUNG, to tumble, to fall over. (Jap. *korobu*.)

KURUMA, a wheeled vehicle of any sort. (Jap. *kuruma*.)

KURUNG, garments : *kurung-gēyi*, a change of garments,—as from winter to summer. (Class. Jap. *koromo*.)

KURUSHUNG, to kill. (Jap. *korosu*.)

KUSA, grass, herbs. (Jap. *kusa*.)

KUSAMICHŪNG, to be angry. The perfect is here used in the sense of the present, the only past tense this verb possesses being the imperfect *kusamichang* : *ammāng sīng kusamichang-tēmang*, though the old woman too was angry at the loss [of the money].

KŌ-SHI GANASHI, Confucius,—as lit. as may be, His Majesty Confucius. (Jap. *Kō-shi*.)

KUSHI-BUNI, the spine. (Jap. *koshi-bone* means the os sacrum.)

KUSSA, this amount (equivalent to Jap. *kore-dake*):
chiū-ya kussa shabira, we will do down to here
to-day.

KUTANDĪNG, to be tired. Apparently this is the present
tense. The form most used, *kutanding* (with short
i), seems to be the "aggregated stem," thus: *chiū-ya*
u kutanding sārang ga ayabira? are you not tired to-
day, Sir? (Jap. *kutabireru?*)

KŪTĒNG, small, a little; with a neg. verb, not at all: *Dūchū-*
ya kūtēng nu kuni y'ayabīng, Luchu is a small country;
kūtēnung (=Jap. *sukoshi mo*) *wakē wakarang*, I don't
understand at all.

KUTU, because, less often thing. For this important word
and its "government," see pp. 58-4 and 69 (Jap.
koto, thing.)

KUTUBA, word, prose,—as opposed to poetry and song.
(Jap. *kotoba*.)

KŪWĒ KUTU SHŌYANISĀ, a phrase equivalent to the Jap.
word *komaru*, to be troubled. Perhaps *kūwē* is bor-
rowed from Jap. *kowai*, afraid.

KŪYUNG, to bite: *gajang nu kūti*, mosquitoes having bitten
me. (Jap. *kuu*, to eat; conf. KANUNG.)

KUZU, last year. (Class. Jap. *koso*.)

KWĀ or KWA, a child: *kwa nashung*, to have (lit. make) a
child. (Jap. *ko*.)

KWANG, a measure of value equal to two Jap.
cents, as *shi-kwang*, eight cents. (Jap. *kwan*,
Chin. 圓.)

KWANTU-UI, a water-melon (lit. a Canton melon?).

KWĀRING, passive of *kūyung*, to bite. (Jap. *kucareru*.)

KWĀSHUNG, to break,—trans. (Jap. *kowasu*.)

KWATCHI, a feast: *kwatchi shung*, to feast.

KWĀWA, an insult.

KWA-ZI, a conflagration. (Jap. *kwa-ji*, Chin. 火事.)

KWĪ, the voice. (Jap. *koe*.)

KWIRI, see the next.

KWYUNG, to give. The Imperative *kwiri*, which is in constant use, may often be rendered in English by please: *yudi chi kwiri* (lit. equivalent to Jap. *yonde kite kure*), please go and call him; *tumarachi kwiri*, please let me stay. (Jap. *kureru*.)

M.

'M, h'm,—an expletive expressing hesitation or doubt. (Jap. 'm.)

M', apocopated form of the honorific prefix *mi*; it turns a succeeding *h* or *f* into *p*, as *m'pana*, your (honourable) nose, for *mi hana*.

Mā? where? at the end of a clause it takes the interrogative particle *ga*, as *hurō mā ga?* where is the W.C.? *mā kara?* whence? *mā ngkai?* whither? *Mā ngkaiing ikang*, I will go nowhere. *Mā ngkai nging*, wherever one goes. *Mā ndi ichē wakaranai ga*, (lit. Jap. *doko to itte wa wakaranai ga*), one knew not where. *Mā nu?* (lit. Jap. *doko no*, i. e. of where?), what? *Mā nu kuni nu chu?* Of what nationality? what countryman? *Mā kara kazi nu suchang-tēmang*, from whatever quarter the wind might have blown.

Mā, a suffix giving to certain adjectives the force of concrete nouns, as *kūtēng*, small; *kūtē-mā*, a small thing; *kūtē-mā māgi*, things small and great.

Mā sui-mishēng, an honorific periphrasis for to die. The proper sense of *mā* has not been ascertained.

MACHI, a street, generally replaced by the periphrasis *machi nu mē*, lit. street's front, as *machi nu mē nakai*, in the street; *machi-ya*, a lodging in town. (Jap. *machi*.)

MACHIGĒ, a mistake. Less common than its synonym *bappē*. (Jap. *machigai*.)

MACHUNG, to twist, to coil: *machi-tsiking* (trans.), to curl round. (Jap. *maku*.)

MACHUNG, to wait: *ifē matchōri*, wait a little; *ifē matchōti kwi' mishōri*, please be so kind as to wait a little; *u machi shabira*, I will wait for you; *matari-ya sani?* can't you wait? (Jap. *matsu*.)

MĀDA or **NĀDA** (with a negative verb), not yet: *māda fintō-ya nēyahirang*, there is no answer yet; *nāda kūng*, he has not yet come. In Luch. as in Jap., the negative is sometimes understood, as *arang!* *māda*, *māda*, no, not yet; *katadziki-gatang māda y'asi ga*, ...neither are the arrangements yet made. (Jap. *mada*.)

MADI, till, even, too: *itsi mading* (Jap. *itsu made mo*), for ever. Conf. p. 54. (Jap. *made*.)

MADU, leisure, time: *madō nērang*, I haven't time. (Conf. Jap. *ma*, space, time.)

MĀDU, previously, before: *numang mādu kara*, before drinking.

MAGIHANG or **MAGISHANG**, big, large. In compounds, the *a* of the stem *magi* is sometimes lengthened to *ā*.

MAJI-MUNG, an evil ghost, a ghou. This word, which denotes almost any kind of creature at once supernatural and uncanny (like the Jap. term *bake-mono*), serves also as a common term of abuse. Conf. p. 38.

MAJÜNG, together, with: *majüng nji' kwiri yō!* please come with me.

MAKING, to be beaten—in war or at a game. (Jap. *makeru*.)

MAKWA, a pillow. (Jap. *makura*.)

MAMA, way, style. (Jap. *mama*.)

MĀMI, beans. (Jap. *mame*.)

MAMUYUNG, to protect, to guard. (Jap. *mamoru*.)

MANDÖNG, (a perf. tense, the present not being in use; the forms most used are the Apoc. *mandō'* and the Ger. *mandi*), any number, as many as you like, numerous: *wannē ichabirangsi ga, dushi nu chā nu nji chōsi ga mandō' yabüng*, I have not been there myself, but many of my companions have. (Korean *manhta*, to be numerous.)

- MANG**, a myriad, ten thousand. (Jap. *man*.)
- MANGKŪ**, a personal name for men among the peasant class. Meaning unknown.
- MANI** (but generally found in the "isolated form" *manē*), sometimes, supposing, in case of, equiv. to Jap. *aruwa* in one of its acceptations: *manē nung shura bāng ang*, one may sometimes lose money, *kang shusē, mani ari ga ang shīnē, chā shu' ga?* if I act thus, what will happen supposing him to act in that way? (Conf. Korean *manil*, itself however perhaps merely Chin. 萬 —.)
- MARI**, rare. (Jap. *mare*.)
- MAKUSANG**, round. (Jap. *marui*.)
- MASHANG**, good to eat, nice, tasty: *māsha-mung*, something good to eat. (Jap. *umai*.)
- MASHI**, better, preferable: *mashē arani?* won't it be best to...? Conf. p. 124. (Jap. *mashī*, less used.)
- MATA**, again, on the other hand, or whether, or else. (Jap. *matu*.)
- MATA-MMAGA**, a great-grandchild.
- MĀTSI**, a pine-tree. (Jap. *matu*.)
- MATSI-GI**, the eyelashes. (Jap. *matsu-gi*.)
- MATSUKI SHUNG**, to use in worship: *wt-fō u matsiri shi-ayabīng*, they set up the funeral tablets with reverence. (Jap. *matsuri*, a festival; *matsuru*, to worship.)
- MATTĒNO**, round: *matte-mā*, a round thing, something round; *matteŋ shōru ichi*, a round pond.
- MA-TUMU**, poetical for *tumu*, the stern of a vessel. (Archaic Jap. *ma-tomo*.)
- MAYU**, the eyebrows. (Jap. *mayu*.)
- MİYUNG**, to go round. (Jap. *mawaru*.)
- MAZI**, an initial exclamation equivalent to well now! why, of course! (Jap. *mazu*.)
- MBUSANG**, heavy. (Jap. *omoi*, conf. p. 22.)

MB, front, before, (in space or time); sometimes near or in, as *aru tira nu mē*, near a certain temple; *machi nu mē*, [in] a street; *mē wuti*, beforehand. Used also as a polite title suffixed to words indicating position or rank, as *shū nu mē* (=Jap. *danna sama*), the master of a house, master, Mr.; *zē-bang nu mē*, the chief Luch. official resident in one of the subject "Further Isles;" *wēkata nu mē*, a high noble; *U-shu-ganashi-mē*, His Majesty [the King of Luchu]. All these honorific terms are employed in speaking to, as well as of, the personage in question. The short title *u mē* (written 御前) is applied only to the highest nobility. (Jap. *mae*.)

ME, each, every—in compounds: *mē-nichi*, every day. (Jap. *mai*, Chin. 每.)

MENSĒNG or **MENSĒNG**, an irreg. honorific substantive verb equiv. to Jap. *o ide nasaru*; see p. 110.

MI, an honorific prefix; see p. 137. (Classical Jap. *mi*.)

MI, three—in compounds: *mi-kēng*, three times. (Jap. *mi*.)

MI? what? *yā-ya mī nchī?* what have you seen?

Mi, the eye. In some compounds and phrases it is shortened to *mi*, as *u mi-kakiti*, [your] seeing; conf.

MI-KAKIYUNG. (Jap. *me*.)

Mi, female: *mī-īng*, a bitch; *mī-mung*, the female of any animal. (Jap. *me*, *mesu*.)

Mi, a niece. (Jap. *mei*.)

Mi-bung, rank, standing: *mi-bung nu shicha*, inferior rank. (Jap. *mi-bun*, the *bun* being Chin. 分.)

MICHU, a road: *michi-naka*, on the road, by the way. (Jap. *michi*.)

MICHING, to shut,—trans.: *hashiru michiti kwi mishiēbiri*, please be so kind as to shut the door.

Mi-dui, a hen, the female of any species of bird: *hā-tui mī-dui*, a hen,—barndoor fowl. (Jap. *men-dori*.)

MI-GĀ, a species of edible plant,—the *Zingiber mioga*.
(Jap. *myō-ga*, Chin. 茗荷.)

MI-KAGANG, spectacles. (Jap. *me*, eye, and *kagami*, a mirror ?)

MI-KAKIYUNG or MI-KAKING, always preceded by the honorific particle *u*, is equivalent to Jap. *go-ran nasaru*, i. e. it is an honorific synonym for to see: *u mi-kaki mishēbitō* ? have you seen it ? (Jap. *me-gakeru*, to notice.)

MIKKWĀ, blind. (Jap. *mekura*.)

MI-KUMI, opinion: *u mi-kumō chā y'amishēbi' ga?* what is your opinion, Sir ? (Jap. *mi-komī*.)

MIMĒ, a visit of enquiry or condolence: (Jap. *mimai*.)

MIMI, the ear. (Jap. *mimi*.)

MI-MUNG, something pretty. (Conf. Jap. *mi-goto*.)

MI-NADA, tears, lit. eye-tears, *nada* alone being the proper word for tear. (Jap. *namida*. Have we here a case of metathesis,—*namī* for *mina*, or does the Jap. word preserve an earlier and fuller form than the Luch. *nada*, the first part of the compound—*mī*, which would be *me* in Jap.,—not being represented at all ?)

MINGKŪ, deafness.

MĪ-NUGĀRASHUNG, to allow to escape, to pass over unnoticed. (Jap. *mi-nogasu*.)

MIRU-MIRU, before one's very eyes. Evidently borrowed from the identical Jap. term, as *miru* means nothing in Luch.

MISACHI, a cape, a promontory. (Jap. *misaki*.)

MISANG, new; *mī-mung*, something new; *mī-munō arang*, it is nothing new; *mī-jing*, new clothes. (Classical Jap. *niif*.)

MISHENG, an irreg. honorific substantive verb equiv. to Jap. *irassharu*; see p. 110.

MISHI, boiled rice. (Jap. *mashi*.)

MISHI-GĒ, a ladle for rice (called by the Japanese *shamoji*).

MISHING, to show. (Jap. *miseru*.)

- MISHŌCHONG** (perfect in form, but present in signification),
a very honorific verb for to be asleep.
- MI-SHU**, a celebrated place. (Jap. *mei-sho*, Chin. 名所.)
- MIRSI**, three. (Jap. *mitru*.)
- MITTA NI** (with a neg. verb), rarely : *mitta ni nērang*, to be rare. (Jap. *metta ni*.)
- MITU**, a husband.
- MIYA**, a Shinto temple. (Jap. *miya*.)
- MIZI**, water. (Jap. *mizu*.)
- MMa**, a horse : *mma-atui*, a groom ; *mma-saji*, ditto. (Jap. *muma* or *uma*.)
- MMa**, there, that place : *mma nu nushi*, the master of the house ; *mma nu amma*, the woman of the house ; *mma ngkai*, thither.
- MMAGA**, a grandchild : *kica mmaga*, children and grandchildren, i. e. descendants. (Jap. *mago*.)
- MMARING**, to be born. (Jap. *umareru*.)
- MMĒ**, a grandmother, an old lady—honorific. This term is often used in addressing old ladies, irrespective of kinship. Conf. *amma*, mother, and the polite suffix *mē*.
- MMĪ**, an elder sister,—used by the upper classes. (Jap. *ane*?) Such a connection is improbable ; for though Luch. *n* often corresponds to Jap. *m*, the converse has never been found to occur. See however **ImĒ**.)
- MNU**, a potato,—specifically a sweet potato, whose full name is *Kara-mmu*. (Jap. *imo*.)
- MŌ-JI**, Mencius. (Jap. *Mō-shi*, Chin. 孟子.)
- MŌSHA**, or **MŌSHI**, a personal name for women, more rarely for men, among the peasantry. (Written 眞牛, “true cow,” or “true bull,” of which the Jap. pronunciation would be *ma-ushi*.)
- MŌ-UI**, a variety of cucumber with small hairs on the rind (Chin. *mau* 毛, and Jap. *uri*.)
- MŌYUNG**, to dance. (Jap. *mau*.)
- M'PANA**, the nose,—honorific. (The equiv. Jap. would be *mi hana*, but is not used.)

- MU**, six—in compounds : *mu-kēng*, six times. (Jap. *mu*.)
- MŪ**, sea-weed. (Classical Jap. *mo*.)
- MUCHUNG**, to carry, to possess : *mutchi chūng* (Jap. *motte kuru*), to bring ; *mutchi ichung* (Jap. *motte iku*), to take. (Jap. *motsu*.)
- MUDUSHUNG**, to send back, to return,—trans : *fēku mudusi*, let him have it back again soon. (Jap. *modoru*.)
- MUDUYUNG**, to go back—trans. : *uchi ni muduyung*, to go home to one's house. On the other hand, they say *kuni ni kēyung*, to go home (to one's native land). *Muduru michi*, probably poet. for *muduyuru michi*, the way back. (Jap. *modoru*.)
- MUI**, a wood, a grove. (Jap. *mori*.)
- MUII**, wheat, barley. (Jap. *mugi*.)
- MUMI**, the red leaves in autumn. (Jap. *momiji*. Modern—but not classical—Jap. usage restricts the sense to the red-leaved maple-tree.)
- MU-MING**, cotton. (Jap. *mo-men*, Chin. 木綿.)
- MUMU**, poetical for a hundred. (Classical Jap. *momo*.)
- MUNDUNG**, lit. Jap. *mono zo mo*, thus : *nunuru mundung y'arā*, if it were but something to drink.
- MUNG**, see the next.
- MUXU**, also abbreviated to *mung*, a thing, less often a person, sometimes food. Also used in many compounds, as *chī-mung*, lit. wearing thing, i. e. a garment. ; *munu-gatai*, lit. talking about things, i. e. conversation, chat ; *munu-kū-yā*, lit. food craving person (?). Often it must be otherwise rendered in English, or else altogether dropped : *munu nda ndi sē* (lit. Jap. *mono miyo to seba*), if one wants to see the sight ; *unna kutō*, *yangting yutasharu munu* (Jap. *sonna koto iwanakute mo ii*), you should not say such things ; *teikē-mung*, a servant ; *munu kadi nābira*, we will just have something to eat ; *munu-gatai*, conversation, chat ; *munu-gatai shung*, to have a chat ; *munu-hachi*, vomiting (Jap. *mono*, thing, and *haku*, to spit) ;

munu-umi, brooding sorrow; *munu-warô*, laughter, cause of laughter; *munu-wasiri*, forgetfulness: *munu-wasiri shung*, to be forgetful. (Jap. *mono*.)

MUPPARA, chiefly, mostly. (Jap. *moppara*.)

MURA, a village. (Jap. *mura*.)

MURASHUNG (poet.), to cluster. (Jap. *muragaru*.)

MURU, all, both: *murû-hu*, full sail; *murû ashi*, altogether. (Jap. *moro*.)

MUSHI, an insect. (Jap. *mushi*.)

MUSHIRU, fine matting, the same as the Jap. *goza*. (Jap. *mushiro*, straw matting.)

MUTASHUNG, to send. It is properly the causative of *muchung*, to carry, and therefore means lit. to cause [some one] to carry. (Jap. *motaseru*.)

MUTI, front, facing: *sijai-muti*, facing left; *chita-muti*, facing north. (Jap. *omote*, front, and *muki*, facing.)

MUTI, mutilated poet. form of *unuti*, thinking.

MUTIWA, poet. Signification obscure, but perhaps meaning if one lift.

MÛTSI, six. (Jap. *mutsu*.)

MUTSIKASHI MUNG, a clever fellow. (Jap. *muzukashii*, difficult.)

MUTU, origin, beginning: *mutu nu tûi*, the same as before; *mutu yuri*, originally. (Jap. *moto*.)

MU-YÔ, appearance: *ami nu fuyung mu-yô*, looking as if it would rain. (Jap. *mo-yô*, Chin. 模樣.)

N.

N' an apocopated form of the two postpositions *ni* and *nu*, thus: *n'tsîd*, owing to (for *ni tsîd*); *tâtsi n'ti*, both hands (for *tâtsi nu ti*); *winogu n' gwa*, a girl (for *winogu nu gwa*.)

Na, a particle sometimes used to form quasi-adjectives; conf. p. 123: *fû-ga na tekû* (Jap. *fû-ga na hito*), an esthetic

person. It is much rarer in Luch. than in Jap., being almost always replaced by *na*, of. Perhaps its use to any degree is merely a Japonism. (Jap. *na*.)

Na, a suffix used to form the negative imperative; see pp. 96-7. (Jap. *na*.)

Nā, a name. (Jap. *na*.)

Nā, now, more, already: *nā wu'ttuma shabira*, I will now say goodbye; *nā i/ē*, a little more. (Jap. *mō*.)

Nā! a final emphatic expletive; see p. 54. (Jap. *nā!* or *nē!*)

Nā? an interrogative particle, for which see p. 187. Perhaps it is identical with the preceding.

Nā, a lengthened form of the apocopated indefinite form of *naung*, to go: *sachi ngkai nā' mīshēbiri*, please go first.

NABI-GĒ, a kind of spoon (the Jap. *o-tama-jakushi*.)

NĀBIRA, future of *nāng*, to see, often used in the sense of I will try my hand at (= Jap. *yatte mimashō*), or I will just...; conf. p. 108.

NĀCHA, the next day. This word is distinct from *acha*, to-morrow.

NACHAGING, to cry aloud. From *nachung*, to cry, and *agiung*, to raise. (Jap. has the corresponding simple verbs *naku* and *ageru*, but does not use this compound.)

NAC to whine. (*Nachung* is the Jap. *naku*, to cry. May *meni* perhaps be the Jap. *mane*, imitation, which latter is often used in an unfavourable sense?)

NACHUNG, to cry, to bark. (Jap. *naku*.)

NADA, tears. Conf. *mī-nada*.

NĀDA, see *MĀDA*. Both forms are used indifferently.

NĀFA, the name of the chief port of Great Luchu. (Jap. *Nawa* or *Naba*. Local Japanese get as near the pronunciation *Nāfa* as feasible to their organs, by saying *Naha*.)

NĀFING, a little more, more. This word seems to be a contraction of *nā*, more; *i/ē*, a little; and the "aggregating particle" *ng* (conf. p. 39).

NAGA-MUNG, a snake, lit. a long thing.

NAGARING, to flow. (Jap. *nagareru*.)

NAGASANG, long : *naga-fira*, a long ascent ; *naga-sa*, a long sitting, i. e. a long visit ; *naga-sa shung*, to pay a long visit ; *nagō rupanabirang*, excuse my remissness in calling,—lit. long do not worship. (Jap. *nagai*.)

NAGASHUNG, to let flow. (Jap. *nagasu*.)

NAGATI, soon, immediately. Explained as really two words, viz. *nā*, already, and *gati*, forthwith. Bear in mind, however, Jap. *yagate*, though *n* and *y* have not been found to interchange in other instances. *Gati* alone has not been met with, and native explanations—doubtless made up on the spur of the moment—carry little weight.

NAGURI, (poet.) leave-taking, a farewell. (Classical Jap. *nagori*.)

NAI, or NAI-MUNG, fruit ; see p. 38.

NAI-OATĀ, apparently identical with Jap. *nari-katachi*, form, appearance : *akatsuchi nai-gatā nē*, at the first sign of dawn.)

NĀKA, the inside, middle, in : *fi nu nāka ngkai*, into the fire. Poetically also *naka*. (Jap. *naka*.)

NAKAI, in, also whereas ; see p. 54.

NĀKU-JIMA, the name of an island,—“Ty-pin-san of the Meincō-sima Group” in the English charts. (Jap. *Miyako-jima*.)

NAMA, now : *nana madi*, hitherto ; *nana-sachi*, a moment ago. (The second syllable is probably identical with Jap. *ma*, space, time.)

NAMI, the waves. (Jap. *nami*.)

NANATSI, seven. (Jap. *nanatsu*.)

NAN-JI, suffering : *nan-ji shung*, to suffer ; *ammadi nan-jē arang*, it is not very painful. (Jap. *nan-gi*, Chin. 難氣.)

NAN-JI ? what o'clock ? Adopted from the Jap.

NANNAKĒ, an obscure word explained to mean must not : *nma ngkai nannakē*, must not go there.

NAN-RI ? how many leagues ? Adopted from the Jap.

NARĀ, if possible, please. Properly the hypothetical mood of *nayung*, to become.

NARĀSHUNG, to teach. Properly the causative of the next.

NARAYUNG, to learn. (Jap. *naranu*.)

NARU-FUDU, apparently borrowed from the Jap. *naru-hodo*, as it was only met with once in a translation from that language. It means "indeed ! " "you don't say so ! "

NASHI, a pear. (Jap. *nashi*.)

NASHI-GWA or NASHI-MUNU-KWA, a child one has engendered, one's very own child. (Jap. has the corresponding simple words *nasu*, to do, and *ko*, child, but does not use these compounds.)

NASHUNG, I. to do, to make, to produce : *kwa nashung*, to bear or beget a child ; *tumu nashung*, to accompany ; *wang huri-mung nashu' kutu*, as you make a fool of me ; *ting nu nashi-mishêru wazauē-ya*, the calamities which Heaven deigns to cause. In this first sense, *nashung* is the transitive corresponding to the intrans. *nayung*, to become. II. To let or make walk,—trans. corresponding to the intrans. *nayung*, to walk : *shiti wang sachi ngkai nachi kurirandung arā*, if you insist on preventing me from going first. (Jap. *nasu* corresponds to No. I. There is no Jap. equivalent to II.)

NATSI, summer : *natsi-guri*, a summer shower,—at least such would appear to be the sense. (Jap. *natsu*.)

NĀYANĀ, (with a negative verb) no more, no longer : *nāyanā yurusē narany kutu*, because I can excuse you no longer. Conf. *nā*, now, already.

NAYUNG, I. to become : *atsiku natōyabing*, it has become hot. *Unjō, tushē ikutsi na-mishēbi' gu?* How old are you ? lit. you—years—how many deign to become ?

II. Hence to be becoming, fitting, may, can (and in the negative), it won't do : *Wang jichui nukuchi, imē nu nayumi?* Can it be that you can go, leaving me behind ?

Yurusē narang, it will not do for me to excuse you.
 III. Hence also to ripen: *kunibu natōng*, the oranges are [now] ripe.

IV. Hence also *nayung* is used, like Jap. *dekiru*, to signify to be ready, to be finished: *kunēda nu fung-yakō, nati ga wupabira?* Is the translation [I spoke about] the other day ready?

V. To walk, to go: *sachi ngkai nayung*, to go first, to take precedence; *sachi ngkai na-mishēbiri*, please go first. In the following example, the first *nati* has sense I., the second has sense V.: *Wā ga tsiburu nati, sachi ni nati*, I will become the head, and will go first. (Jap. *naru* represents I., and more or less II and III, while IV and V are not represented by any kindred word in Jap., if we except the isolated phrase *o nari*, which signifies a "progress" or procession of the Shōgun.

NAYUNG, to resound: *kannai nu nayung*, to thunder. (Jap. *naru*.)

NOHATTUCHINDU, apparently part of the verb *nūng*, to see,—perhaps a conditional mood.

NCHI, gerund of *nūng*, to see.

NDĒ, a word expressive of vagueness, like our colloquial "or something:" *kūbā ndē*, a spider or something of that sort; *ashi ndē yamachē wurang ga yā?* hasn't [the horse] hurt its foot or something? (In Jap. the first of these instances would be represented by *nado*, the second by *de mo*. Doubt arises as to whether *ndi* may not be the proper plain form of the Luch. word. If so, *ndē* would be the "isolated" form; but in any case the latter would seem to be in exclusive use.)

NDĒ, "isolated" form of the particle *ndi*. It is equivalent to Jap. *to wa*.

NDI, a postposition approximately equiv. to English *that*, or Jap. *to*; see p. 55.

- Nding**, to be wet. (Jap. *nureru* f.)
- Ndisu**, a contraction of *ndi yux* (equivalent to Jap. *to iu*), called, said to be, but often untranslatable in English: *mi-bung nu shicha ndiru wuchi*, by reason of inferiority of rank; *ndiru hanashi nu 'asin' tsitō*, it having been said that.
- NE**, an earthquake: *nē ga yutang*, there has been an earthquake. (Archaic Jap. *nae*.)
- NE**, a rice-sprout. (Jap. *nae*.)
- NE**, "isolated form" of the postposition *ni*, in (equivalent to Jap. *ni wa*).
- Nebi**, mimicry, imitation; ... *nu nēbi shung*, to imitate. (Jap. *manabu* or *manebu*, to imitate, to study. Modern Japanese drops the last syllable in the noun, and says *mane*, as Luchuan has apparently dropped the first. Or else *ma* may be a prefix signifying "true," so that *ma-nēbi* would mean properly "copying the truth" or "truly copying.")
- Nē-ji**, wife,--always with honorific *gu*, thus *gu nēji* your wife. (Jap. *nai-shi* f Chin. 内侍.)
- Nēng**, not to be. Same as *nērang*, e. g. *nji nēng* (equiv. to Jap. *itte shimatta*), he has gone away; *yutasha nēni*! isn't it the best? (Jap. *nai*.)
- Nērang**, not to be; see p. 110: *kadi nērang natōng* (equiv. to Jap. *tabete shimatta*), I have eaten it up.
- No**, even, also, too. See p. 40 for this termination typical of the "aggregated" forms of nouns. The form *nung* occurs in *uninung*, even demons, where one would expect *uning*.
- NGAI**, to. See p. 56.
- NGASHI**, ancient times, once upon a time: *ngashi-banashi*, a fairy-tale. (Jap. *mukashi*.)
- NGATI**, opposite. This word is properly the gerund of the next. (Jap. *mukatte*.)

NGKAYUNG, to be opposite, to confront. (Jap. *mukau*.)

NGKAZI, a centipede. (Jap. *mukale*.)

NGKĒYUNG, to go out to meet, to receive. (Jap. *mukauu*.)

NĪ, in, to, at. See p. 56. (Jap. *nī*, but less used.)

NĪ, a root: NĪ-BICHI, a wedding, lit. root-pulling,—so called because the girl is, as it were, pulled up by the roots and transplanted to another home. (Jap. *na*.)

NĪ, luggage: *nī-mutai*, ditto. (Jap. *nī*.)

NĪ, two: *nī-kē*, a second storey. Most compounds shorten it to *nī*, as *nī-jū*, twenty. (Jap. *nī*, Chin. 二.)

NĪBU, a ladle (the Jap. *hi-shaku*).

NĪBU, sleepy. (Jap. *nemui*.)

NĪCHI, day (in compounds): *mē-nichi*, every day. (Jap. *nichi*, Chin. 日.)

NĪCHŌNG,—almost pronounced *nichirōng*. See *nīyung*.

NĪ-FĒ DĒBĪBU, thank you. (Possibly *nī-fē* is the Chin. 拜, "two salutes," i. e. double thanks, which would be read *nī-hai* in Jap., but is not current in that language.)

NĪĒYUNG, to request, to beg. (Jap. *negau*.)

NĪGUMI-TACHUNG, to become muddy. (Jap. *nigoru* and *tatsu*.)

NĪJA-MUNG, something nasty. Conf. NISHANG.

NĪI, an onion. (Jap. *negi*.)

NĪIDĒ, endurance, patience, perseverance: 忍 耐 力 are given as the appropriate Chinese characters.

NĪING, to be patient, to endure: *nā nījararang*, I can stand it no longer. (Jap. *nigeru*, to run away?)

NĪ-MUTSI, baggage, luggage. (Jap. *nī-motsu*, the second half of the compound being Chin. 物, thing.)

NĪNG, a year—in Chinese compounds: *shing-nīng*, a thousand years. (Jap. *nen*, Chin. 年.)

NĪNG, consideration, attention: *nīng itchi*, paying attention, carefully. (Jap. *nen*, Chin. 念.)

- NING, "aggregated form" of the postposition *ni*. (Jap. *ni mo*.)
- NIN-JING, a human being. (Jap. *nin-gen*, Chin. 人間.)
- NINJUNG, to sleep: *nindi*, goodnight,—to an inferior.
Conf. ¶ 105, sect. VI. (Jap. *neru*.)
- NISHANG, nasty: *nishanu kamarang*, it is too nasty to eat.
- NISHI-BUCHI, west wind. (Jap. *nishi*, west, and *fuku*, to blow.)
- NITAI, fever. (Jap. *netu*, Chin. 熱.)
- NIWA, a garden: *nica-sū-titsi*, a cultivated eyecad—as opposed to a wild one. (Jap. *nica*.)
- NIWI or NIWI, smell, odour. (Jap. *nioi*.)
- NIYUNG or NING, to resemble, to be like. Almost always used in the perfect *nichōng* or pluperfect *nichōtang*. (Classical Jap. *niru*.)
- NIYUNG, to boil,—trans. (Jap. *niru*.)
- NJASANG, bitter: *nja-mung*, something have a bitter taste. (Jap. *nigai*.)
- NJASHUNG, to put outside, to allow to go out: *kun-jō njasa-ring*, to fly into a rage,—recalling our idiom to be put out. (Jap. *dasu*.)
- NJI, a thorn. (Jap. *toge* ?)
- NJI CHĀBIRA, goodbye; lit. having gone out, I will come.
See NJIYUNG and CHŪNG.
- NJI-FUNI, a vessel about to sail, or just sailed. (Jap. *de-bune*.)
- NJI-GUCHI, the way out. (Jap. *de-guchi*.)
- NJIYUNG or NJING, to go out, hence to start, often simply to go: *huni ga njitōng*, the ship has sailed; *mā mā ndē njārā, yutasha' ga?* which would be the best places to go to? *njīng shōrachī*, causing to go out, leading forth,—post.; *nji nōng* (equivalent to Jap. *itte shimatta*), he has gone away; *nji tūti kūng-nā!* go and ask (equiv. to Jap. *kūte kuru ga ii*); *nji nāhītasi ga, tāng wuyabirang* (Jap. *itte mimashita ga, dare-mo orimasen*), I went to look, but there was no one there.

(Jap. *deru* is the phonetic equivalent of Luch. *njiyung*, see p. 23; but in many idioms Jap. *iku*, to go, must be used to translate it.

NJUCHUNG, to move,—intrans. (Jap. *ugoku*.)

NMA, there; same as **MMA**, q. v.

NNA, all: *wikigang*, *winagung*, *tushuing*, *warabing*, *nna nachagiti*, men and women, old people and children, every one of them weeping aloud. (Jap. *mina*.)

NNAJI, an eel. (Jap. *unagi*.)

NNA-MUNG, empty, perhaps lit. all [empty] thing.

NNI, rice (in the stalk): *nni-dzichi*, a rice mortar. (Jap. *ine*.)

NNI, the chest, the stomach: *nni nu waruku natōyahing*, I feel sick in the stomach. (Jap. *mune*.)

NNI, rafters, roof-timbers. Perhaps identical with the preceding.

NŌSHUNG, to cure, to set to rights. (Jap. *naosu*.)

NŌYUNG, to get better, to recover,—intrans. (Jap. *naoru*.)

NŌYUNG, to sew. (Jap. *nuu*.)

NŪ, ? what? *nū shu' ga ya?* what does it do? what is the good of it? *nū nding* (equivalent to Jap. *nan to mo*) with a negative verb means nothing, as *chō nū nding umang* (Jap. *hito wo nan to mo omowazu*), to despise a person. *Nū, ga chāru wachi?* (equiv. to Jap. *dō shita wake*, though *chāru* is lit. not *shita* but *nani aru*,) why? (Probably identical with the first syllable of Jap. *nani*! what? the second syllable of which is taken by Mr. Aston to be but the common postposition *ni*.)

NŪ-BAI, the rainy season. (Jap. *nyū-bai*, Chin. 入梅.)

NUCHI or **ISUCHI**, life: *nuchi tutang*, he lost (lit. took) his life, i. e. he died. (Jap. *inochi*.)

NUCHI-KURUSHUNG, to thrust to death. (The second half of the compound is Jap. *korosu*, to kill.)

NUCHUNG, to be separated—as a divorced couples (Jap. ?.)

NŪdi, the throat,—only the inside of the throat is so called.
(Jap. *nodo*.)

NUDU, same sense as NŪE, I. q. v. (Jap. *nado*.)

NŪ-GADUNG, a compound of *nā*, what, the interrogative particle *ga*, *du* which is a syllable of uncertain signification found in several verbal forms, and the "aggregating suffix" *ng*. It occurs in the phrase *nā-gadung y'arē*, equivalent to Jap. *ikan to nureba*, the reason is that....

NU, of; see p. 57. (Jap. *no*, archaic *nu*.)

NURASHUNG, to prolong, to postpone: *nubashura hazi*, they will doubtless postpone it. (Jap. *nobasu*.)

NUBIYUNG, to lengthen,—trans. (Jap. *noboru*, usually replaced by the causative *nobasu*.)

NUBUNG, to be deferred. (Jap. *nobiru*.)

NUBUYUNG, to rise. (Jap. *noboru*.)

NUGIYUNG or NUGING, to flee, to run away: *nugiru mīchē nērang*, he had nowhere to flee to.
(Jap. *nigeru*?)

NŪJI, a rainbow. (Jap. *niji*.)

NUKUJIRI, a saw. (Jap. *nokogiri*.)

NUKUSANO, warm. (provincial Jap. *mukai*.)

NUKUSHUNG, to leave,—trans., to allow to remain. (Jap. *nokosu*.)

NUKUYUNG, to remain, to be left: *nukutōru munō nērang*, there was nothing left. (Jap. *nokoru*.)

NŪsg, to see,—irreg. verb, conf. p. 111. It is used in many idiomatic phrases: *imī nūng*, to [see a] dream; *nchī ndi* (lit. seeing see), look! *nchī u mī-kakiri*, ditto honorific; *u mī-kakira*, I will show it to you: *nehi chūng*, to go and see (lit. having seen, to come); *shī nābira*, I will try (lit. doing, will see); *nji nchī nda*, I will go and see (lit. going out, seeing, will see); *tūti nābira*, I will ask (lit. asking, will see); *nchē nābirang*, (lit. Jap. *mite wa mimasen*), I have never seen it, etc., etc. (Jap. *miru*.)

NŪNG, "aggregated form" of *nū*? what? Construed with a neg. verb, it means nothing: *nāng mutchē wuyabirang*, I have nothing. (Jap. *nani mo.*)

NUNJU, extremely honorific for *unju*, you. Used in speaking to men of the rank of *Andzu*.

NUNU, cloth. (Jap. *nuno.*)

NUNUNG, to drink. (Jap. *nomu.*)

NURASHUNG, to wet, to moisten. (Jap. *nurasu.*)

NŪSAWANG, whatever one may do, do as one may, anyhow.

NŪSHI, the master of a house, a host,—used as equivalent to the Jap. *araji*: *u nūshi*, Sir, also a respectful equiv. for you. (Jap. *nushi*, owner.)

NUSUDU, a thief: *nusudu-gūfu*, the ankle-bone. (Jap. *nusu-bito.*)

NUYUNG, to ride, to drive, to be in a boat: *nui-tsichung*, to embark; *nui-diriea*, poet. equivalent to Jap. *nori-dereba*, when he goes off,—on a ship. (Jap. *noru.*)

O.

ŌBU, blue, green: For this irreg. adjective, conf. p. 121.

ŌRUNG, to quarrel. (Jap. *au*, to meet?)

P.

PĀPĀ, a grandmother,—vulg. (Jap. *baba*, grandmother, old woman; conf. also Jap. *baba*, mother.)

PĒCHING, the designation of any gentleman over thirty-seven years of age. Written 親家上.

R.

RĪ, a league. (Jap. *ri*, Chin. 里.)

RŌ, a candle. (Jap. *rō-soku*, Chin. 燭, wax.)

RŪ, a dragon; also pronounced *dū*. (Jap. *ryū*, Chin. 龍.)

Rŭ, a sort of part oar, part paddle, part rudder, used in ferry-boats, etc., and generally pulled by two men at the stern. (Jap. *ro*, "oar," the Chin. 櫓. The Jap. word *kaji*, which now signifies "rudder" exclusively, was used in early times just as the Luch. word *rŭ* now is. Development and differentiation of the things named have brought about differentiation and greater accuracy in the names themselves.)

Rui, a sort, a kind. (Jap. *ruī*, Chin. 類.)

Roku, six. (Jap. *roku*, Chin. 六.)

S.

SA, a word signifying amount,—found only in a few compounds, as *chassa?* how much? *kussa*, this amount.

SA! or **SĀ!** a final expletive: *atsisanu chāng narang sa yŭ?* (equivalent to Jap. *atsukute shiyō ga nai*), oh! it is so hot I don't know what to do. (Jap. *sa!* but not used in such contexts.)

SABA, a general name for any kind of light sandal.

SACHI, front: *sachī ngkai nā' mishēbiri*, or *u sachī ngkai*, please go first, *après vous*. (Jap. *saki*.)

SADAMING, to fix, to settle: *yā sadaming*, to take up one's abode. (Jap. *sadameru*.)

SAGĒSHUXO, to seek: *tī-sagwī*, groping. (Jap. *sagaru*.)

SĀI, with; see p. 58.

SĀI! more honor. **SAĪ!** an interjection, used to draw attention—e. g. by a visitor, to call the servants within, there being no bells in Luchu for that purpose: *Shū-mě! sāi! michi nu chigatōyabisi ga...* please, Sir, we have lost our way, and... (Jap. *sa!* But what then of the *i* or *ri*? So far as sense is concerned, Luch. *sāi* corresponds rather to Jap. *moshi*.)

SAJI, a cloth or kerchief which is tied round the head, like the Jap. *hachi-maki*: *saji chūku shimiti*, having tied his kerchief tight.

SAKA-DZICHI, a wine-cup. (Jap. *saka-zuki*.)

SAKANA, the food—but not the drink—served at a feast.

This word is not used specifically to denote fish, as so often in Japanese. (Jap. *sakana*.)

SAKANG, prosperity, beautifully: *sakang nu tuchi*, when prosperous. (Jap. *sakan*.)

SAKI, spirituous liquor: *saki-sichi*, fond of liquor, a toper; *sakē sikan*, liquor [is a thing] I don't like. (Jap. *sake*.)

SARING, to crack,—intrans.,—to be fissured: *jing sakti*, the soil too cracking. (Jap. *sakeru*.)

SAKEWI, a cough: *sakket shung*, to cough. (Jap. *saki*.)

SAMING, to fade away: *iru saming*, the colour fades; *mī saming*, to wake from sleep, lit. eyes fading, i. e. dreams fading from the eyes as they awake to the realities of day. (Jap. *sameru*.)

SAM-MING, a bill, an innkeeper's or tradesman's account: *san-minō chassa natōyabi' ga yā?* what is the amount of the bill? (Chin. 算西.)

SAN, Mr.,—a Jap. word now sometimes used, as *chi-jī san*, Monsieur le Préfet, there being no precise Luch. equivalent for it. See, however, *NŪSU* and *SHŪ-MĒ*.

SAN-DĀ or **SAN-DŪ**,—the latter more polite,—the Luch. equivalent of Jap. *Saburō* (Chin. 三良), a personal name given to third sons.

SANG, three—in Chinese compounds: *sang-du*, three times. (Jap. *san*, Chin. 三.)

SANG-YA, the country, lit. mountains and moors. (The Jap. form of the word, not commonly used, would be *san-ya*, Chin. 山野.)

SĀNI, better *SHĀNI* or *SHĪ*, which see.

SAN-SHING, a three-stringed guitar, which is the chief native Luch. instrument of music, the Japanese having

obtained their well-known *shamisen* from Luchu. The Japanese style the Luch. instrument *jamisen*, because often covered with the skin of a serpent (*ja*); but the Luchuans make no such distinction. (Chin. 三線.)

SAPPATTÖRU, equivalent to Jap. *sappari shita*, clear, fall, frank.

SABI! or SARI! see SÄI!

SABI-ZABI, an onomatope conveying the idea of spick and spanness: *sari-zari tu shāng*, to look spick and span.

SATA SHUNO, to send news,—poet. (Jap. *sata suru*.)

SÄ-XÄ, sugar. (Jap. *sa-tō*, Chin. 砂糖.)

SÄTÖ, apparently equiv. to Jap. *sata*, orders, information.

SATU, home. (Jap. *sato*, village.)

SATU-NUSHI, the designation of gentlemen between the ages of twenty-seven and thirty-seven, after which latter age they are styled *pëching*. (Jap. *sato*, village, and *nushi*, owner; but the Luchuans write the word with the characters 里之子.)

SĒ-CHI, cleverness, mental acuteness. (Jap. *sai-chi*, Chin. 才智.)

SĒWĒ, happiness, fortunately. (Jap. *saiwai*.)

SHABIRA, honor. future of *shung*, to do.

SHÄI, with; see p. 58.

SHAKU, a word equivalent to Jap. *hodo*, and needing to be variously rendered in English, though the fundamental meaning is amount, quantity: *kërira-kërira shuru shaku* (Jap. *hikkuri-kaeru hodo*), enough for it to tumble over.

SHAKU, serving wine, acting as cup-bearer: *u shaku tung shōvasi*, let her pour me out some wine. (Jap. *shaku*, Chin. 酌.)

SHÄNI, with, by. See p. 58.

SHÄ-YA, apparently an irregular "isolated form" of the "indefinite form" of *shung*, to do, thus equiv. to Jap. *shi wa* [in such phrases as *shi wa shinai*, etc.].

- SHI, a postposition, for which see p. 58.
- SHĪ, a surname, a family. (Jap. *sei*, Chin. 姓.)
- SHĪ, four, shortened to *shi* in compounds: *shi-pō*, lit. four sides, i. e. all round. (Jap. *shi*, Chin. 四.)
- SHIBA, the tongue. (Jap. *shita*.)
- SHIBĒ, hare-lip.
- SHIBUSANG, astringent. (Jap. *shibui*.)
- SHĪ-BYŪ, a temple of the sage, i. e. of Confucius. (Jap. (*sei-byō*, Chin. 聖廟.)
- SHICHA, the lower part, below, beneath: *shicha ngkai*, downwards, to an inferior in rank; *mi-bung nu shicha*, inferior rank; *shicha-shiba*, the lower lip, lit. lower tongue. (Jap. *shita*.)
- SHICHI, seven. (Jap. *shichi*, Chin. 七.)
- SHĪ-JŪ, perpetually. (Jap. *shi-jū*, Chin. 始終.)
- SHIKAT-RU, properly, fully,—equivalent to Jap. *jū-bun*. (Jap. *shikkari*, firmly?)
- SHI-KING, the world, the people in the world, every one. (Jap. *se-ken*, Chin. 世間.)
- SHIMA, an island. (Jap. *shima*.)
- SHIMAYUNG, to be closed: *shimatōng*, it is shut up. (Jap. *shimaru*.)
- SHIMING, to shut (trans.), to make fast. (Jap. *shimeru*.)
- SHIMING, causative of *shung*, to do. (Class. Jap. *seshi-muru*.)
- SHIMU, lower, beneath. (Jap. *shimo*.)
- SHIN-CHI, the bottom of the heart, the tenderest affections. (Jap. *shin-chi*, Chin. 心底.)
- SHEN-DŌ, the captain of a junk. (Jap. *sen-dō*, which now, however, serves to denote boatmen generally; Chin. 船頭.)
- SHING, a thousand. (Jap. *sen*, Chin. 千.)
- SHIN-KUTSI, lit. washing bones. Three years after interment the bones are washed in spirits, and are then placed in a funeral urn in the family vault. (Chin. 洗骨.)
- SHIN-TI KWAN-NON, the Thousand-Handed Goddess of Mercy.

(Jap. *Sen-ju Kwan-non*, with Chin. *ju* instead of native *te*; Chin. 千手觀音.)

SHINUDI-YYING, to enter stealthily. (Jap. *shinobi-iru*.)

SHINUNG, to die; conf. p. 78. (Jap. *shinuru*.)

SHINUNG, (this present tense not certain, the forms *shidōng* and *shimīti* having alone been met with), to be pure: *mizi nu shidōng*, the water is pure. (Jap. *sumu*.)

SHI-PŌ, lit. four sides, i. e., every side, all round. (Jap. *shi-hō*, Chin. 四方.)

SHIŪ, quite wet, drenched. (Jap. *shiboru*, to wring?)

SHIRABING, to investigate. (Jap. *shiraberu*.)

SHIRUSANG, white: *shiru-bana*, a white flower. (Jap. *shiroi*.)

SHISANG, sour. (Jap. *shi* or *supai*.)

SHISHI, meat;—when no special kind is mentioned, por is understood: *ushi nu shishi*, beef. (Class. Jap. *shishi*, now replaced by the Chin. term *niku*, 肉.)

SHISHI, also called *yama-shishi*, a wild boar. (Jap. *shishi* or *i-no-shishi*.)

SHI-SHI, a lion. (Jap. *shi-shi*, Chin. 獅子.)

SHI-SHŌ, a teacher. (Jap. *shi-shō*, Chin. 師氏.)

SHITAKU, preparations. (Jap. *shitaku*.)

SHITATAKA, an onomatope for tapping or hitting hard. (Jap. *shitataka*.)

SHITI, by force, insisting. (Jap. *shiite*.)

SHITU, a father-in-law, a mother-in-law. (Jap. *shūto*.)

SHI-Ū, a student, a school-boy. (Jap. *sei-to*, Chin. 徒生.)

SHIWA SHUNG, to be anxious.

SHI-WUNG, to do, lit. to be doing, from *shung*, to do.

SHIYUNG or **SHING**, to know, chiefly used in the perfect *shitchōng*, which practically replaces the present: *yāng shitchōru tūi*, as you also are aware; *shitchūsi n' tsitē*, as he was aware; *shitchō-mishēbīmi?* do you know? *anu tchu u shiri mishōchō-yabīmi?* do you know him? *tāng shitchōru kutu*, something which everybody knows; *shirang furi shi wutang*, he pretended not to know. (Jap. *shiru*.)

SHĪZĀ, an elder brother; also an elder sister. This term is often used, irrespective of kinship, in addressing one older than oneself.

SHŌ-CHŪ-MA, a kind of tallies or rough ideographic marks, employed for keeping accounts in the rural districts of Great Luchu by the peasantry who are too ignorant to use the Chinese character.

SHŌ-FUNG, true, real. (Chin. 正本.)

SHŌNG, perfect of *shung*, to do.

SHU, 'apocopated present of *shung*, to do.

SHŪ, the master of a house, a host. The lower classes use it also in the sense of father: *shū-mē* (written 主前), sir, you,—said by an inferior. (Jap. *shu*[-jin], Chin. 主.)

SHŪ-I, the name of the capital of Great Luchu. (Jap. *Shu-ri*, Chin. 主里.)

SHŪ-JI, congratulation, celebration of a solemn or joyful event. (Jap. *shū-gi*, Chin. 祝儀.)

SHUKU, a table.

SHUKU-BUNG, business. (Jap. *shoku-bun*, Chin. 職分.)

SHŪ-MĒ. See SHŪ.

SHU-MUTSI, a book. (Jap. *sho-motsu*, Chin. 書物.)

SHUNG, to do. Irreg. verb for which see p. 112. (Jap. *suru*.)

SHU-NING, all the people, every one. (Jap. *sho-min*, Chin. 諸人.)

SHŪ-XU-MĒ, a polite title used in speaking of elderly gentlemen, and also by a wife of her husband. In poetry it is pronounced short,—*shu-xu-mē*. Conf. *shū*.

SICHI, fond: *sichōng* (really a perfect tense form), I am fond; *sikang*, I am not fond; *suki-sichi*, fond of liquor, a toper. (Jap. *suki*, *suku*.)

SIDASHANG, cool. (Jap. *suzushii*.)

SIGARA, during, while: *michi-sigara* (poet.), while on the way. (Classical Jap. *sugara*.)

SIGU, or SIGU NI, immediately, at once : *sigu tadima nakai*, in an instant,—said of past time. (Jap. *sugu*.)

SIOU, a penknife.

SIUNG, to exceed, to be too... (Jap. *suguru*.)

SIJISANG, excessive, too : *chu nu sijiku chūng*, too many people have come.

SIMANG or SINABIRANG, see the next.

SINUNG, to pass muster, to do. Used in such idiomatic phrases as *misaidungē, kōyung* : *mikō nērangdung arā, sinung*, if it is new, I will buy it; if it is not new, let it pass, i.e. I can do without it. The negative *simang* is much used to signify won't do, not right, must not : *tida nu agayn' madi nintē simang*, it isn't right to sleep till sunrise. *Sinabirang* is an honorific equivalent of *simang*. (Jap. *sumu*.)

SIZIKA, quiet : *sizika ni at tukuru*, a quiet place. (Jap. *shizuka*.)

SŌ-BING, a quick opportunity, i.e. a swift-sailing vessel. (The Jap. equivalent, if used, would be *sō-bin*, Chin. 早便.)

SŌ-DANG, consultation : *sō-dang shung*, to consult. (Jap. *sō-dan*, Chin. 相談.)

SŌ-I, a difference : *sō-yē nērang hari*, there could not have been the least doubt. (Jap. *sō-i*, Chin. 相逢.)

SŌYUNG, to take with one—as a companion. (Jap. *soeru*, to add.)

SUBA, the side, beside : *suba ngkai yudi*, calling him to them. (Jap. *soba*.)

SUDATĪNG, to bring up, to educate. (Jap. *sodateru*.)

SUDI, a sleeve. (Jap. *sode*.)

SŪ-GAMĪ, general care, public charge. (The Jap. equivalent would be *sō-gamas*, the first syllable both in Luch. and Jap. being the Chin. 總.)

SUGI, past, after. (Jap. *sugi*.)

SUKKWBESHUNG, said to signify properly to blush, but constantly used to express the meaning of being in

trouble or in a quandary, somewhat like the Jap. *komaru*, thus: *una sūkuechō-mishēra hazi*, they must all have been at their wits' ends.

SUKU, the bottom, e. g. of a vessel or of a pond. (Jap. *soko*.)

SUKUYUNG, to rescue. (Jap. *sukuu*.)

SŪ-MĪ, intelligent, sharpwitted: *sū-mi nu mung*, an intelligent fellow. (Jap. *sō-mei*, Chin. 聰明.)

SUMI-TSICHUNG, poet., to grow fond, to fall in love. (Jap. *someru*, to dye, and *tsuku*, to fix ?)

SUMU-SUMU, a resumptive adverb used to introduce a new subject in a narration. (Classical Jap. *somo-somo*.)

SUNG or SHUNG, loss—pecuniary, etc. (Jap. *son*, Chin. 損.)

SURA, the sky. (Jap. *sora*.)

SŪ-rĭtsi, a cycad,—a sort of sago-palm, the *Cycas revoluta*, which grows abundantly in Luchu and serves as food, especially to the poorer class and in time of famine: *sū-tĭtsi nu kuji*, sago. (Jap. *so-tetsu*, Chin. 蘇鐵.)

SUTTU, a little. (Jap. *chotto* ?)

SUTUMITI, early. (Classical Jap. *tsutomete*.)

SUYUNG, to shave: *fiji suti kwitō*, I want to get shaved. (Jap. *soru* or *suru*.)

SŪYUNG, to accompany, to go alongside: *kāra sūti atchusi*, walking along the side of the river. (Jap. *sou*, to be joined.)

T.

TA, two,—in compounds: *ta-kēng*, twice. (Jap. *futa*.)

TĀ ? who ? See pp. 47-8. (Archaic Jap. *ta*, Modern Jap. *dare*.)

TĀ, a rice-field. (Jap. *ta*.)

TĀ, or TĀSO, etcetera: *ishi-gwā tā*, pebbles and such things; *shu-nu-mō tāng*, my lord and his train. (Perhaps from Chin. 等.)

TABAKU, tobacco: *tabaku huchung*, to smoke. (Jap. *tabako*.)

TABI, a journey. (Jap. *tabi*.)

TABI, properly I. giving: *yī mung u tabi mishōchi* (equivalent to Jap. *kekko na shina wo kudasaimashite*), thanks for your charming present. II. Hence more often used as an honorific resembling such English words as deign and condescend, but generally best translated by please: *chikuchi u tabi mishōbiri* (Jap. *o kikas nasite kudasai*), please be so good as to tell me; *waza-waza imenshōchi, u tabi mishōchi, ni-fē dēbiru* (Jap. *waza-waza oide nasaimashite, arigatō gozaimasu*), many thanks for having been so kind as to call. The only other part of the verb met with beside the Indefinite *tabi*, is the Imperative *tabori*, poet. (Classical Jap. *tamau*, to which is related the modern Jap. *taberu*, to eat, properly to be given food by a condescending superior.)

TABI-TABI, often. The non-reduplicated form *tabi*, which in Jap. signifies a time, is not in use, being replaced by the word *kēng*. (Jap. *tabi-tabi*.)

TACHI, a sword. (Class. Jap. *tachi*.)

TACHI-JI, fire-wood. (Jap. *taki-gi*.)

TACHIMACHI, suddenly. (Jap. *tachimachi*.)

TACHUNG, to stand, to stand up, hence to start on a journey: *achā tachuru bā*, when starting next morning; *tatcharu atu*, after his departure. (Jap. *tatsu*.)

TADA, only. (Jap. *tada*.)

TADASHISANG, correct, proper. (Jap. *tadashii*.)

TADĒMA, now. (Jap. *tadaima*.)

TAGĒ NI, mutually. (Jap. *tagai ni*.)

TAKA, a hawk. (Jap. *taka*.)

TAKABUI, haughtiness. (Jap. *takaburi*.)

TAKABUYUNG, to be haughty. (Jap. *takaburu*.)

TAKASANG, high, steep, hence dear—in price. (Jap. *takai*.)

TAKKŪASHUNG, to stick on to, to press or push with the hands.

TAMAGU, an egg. (Jap. *tamago*.)

TAMI NI, for the sake of, in order to. (Jap. *tami ni*.)

TAMMĒ, grandfather, an old gentleman,—a polite term.

Conf. *tāi*, father, and the honorific suffix *mī*.

TAM-MUNU, piece goods. (Jap. *tam-mono*.)

TA-MUNG, fire-wood: *ta-mung uyā*, a vendor of fire-wood.

TANG, a suffix indicating the imperfect tense; see pp. 86 and 96.

TĀNG. See *tā*. 3.

TANI, the testicles.

TANUNUNG, to request, to call upon. (Jap. *tanomu*.)

TĀNĪ, a father,—used by the upper classes.

TARĪNG, to suffice,—generally used in the perfect tense, *taritōi g*. (Jap. *aru*.)

TARU, a barrel. (Jap. *taru*.)

T'ARU, for *tu aru*, a suffix sometimes used to verbalise nouns: *annē-taru dō-rē nēng* (Jap. *anna dōri wa nai*), there is no such reason. (Classical Jap. *t'aru*.)

TASIKĪNG, to save, to rescue. (Jap. *tasukeru*.)

TATAMAYUNG, to be piled or heaped up, to increase,—intrans. (Jap. *tatamaru*, to be folded; conf. the next.)

TATANG, a mat. (Jap. *tatami*.)

TATĪNG, to set up, hence to offer: *u saka-dāic'hi tatī i*, present the wine-cup. (Jap. *tateru*.)

TĀTSI, two: *tātsi n' ti*, both hands; *a ta tātsi*, two holes. (Jap. *futatsu*.)

TATSIKATŌYUNG, to sprawl.

TATUI, supposing, even though; also used in combination with *ndi ssing* to signify whether...or: *tatui chu ngkai kwira ndi ssing, iri-mūkū tura ndi ssing*, whether we give her in marriage, or adopt a son-in-law into the family for her. (Jap. *tatoe*.)

TCHO and **TCHU**, a person. See **CHU**.

TĒ-FŪ, a heavy gale, a typhoon : *tē-fū fuchang*, there was a typhoon. (Jap. *tai-fū*, Chin. 大風; but the native Jap. word *arashi* is more used.)

TĒ-GĒ, mostly, for the most part. (Jap. *tai-gai*, Chin. 大概.)

TĒKANG, **TĒMANG**, or **TĒNG**, suffixes equivalent to Jap. *karedomō*. They may be rendered in English either by although, or else by but or yet prefixed to the next clause. Conf. p. 94 : *atang-tēmang*, though there was ; *nchangtēng ndarang*, *chichangtēng chikarang*, looking, yet unable to see ; listening, yet unable to hear.

TĒ-SŌ, trouble : *gu tē-sō*, a trouble to you (=Jap. *tai-gi*) ; *gu tē-sō y'amishēru hazi dēbiru*, I am afraid it must have been a trouble to you. (Jap. *tai-sō*, used in the sense of much, a lot, Chin. 大壯.)

TĒ-TĪ, mostly, for the most part. (Jap. *tai-tai*, Chin. 大概.)

TĪ, a suffix used to form the gerund ; see pp. 89 and 96.

TĪ, the hand : *tī-sagwī*, groping (Jap. *te-saguri*). The *i* becomes short in some compounds, as *tī-shuku*, a hand lamp. *Tātsi n' tī*, both hands. (Jap. *te*.)

TĪDA, the sun : *tīda nu agatōng*, the sun has risen ; *tīda nu itchōng*, the sun is striking,—e. g. on the verandah. *U tīda* (with short *u*) means the setting sun.

TĪ-GAMI, a letter, an epistle. (Jap. *te-gami*.)

TĪ-GUMI, preparations,—e. g. for a journey. (Jap. *te-gumi*, a plan.)

TĪMA-DĀRI SHUNG, to take time, to give trouble. (Jap. *tema-doru*.)

TĪN-CHI, the weather : *yī tīn-chi dēbiru*, it is fine weather. Sometimes pronounced *dīn-chi*, as *yana dīnchī dēbiru*, it is bad weather. (Jap. *ten-ki*, Chin. 天氣.)

TĪNG, heaven, the sky. (Jap. *ten*, Chin. 天.)

TĪP-FŪ, a gun. (Jap. *tep-pō*, Chin. 砲砲.)

TĪSA, a Buddhist temple. (Jap. *tera*.)

- TI-SHUKU, a hand lamp. (Jap. *te-shoku*, the second half of the compound being Chin. 燭.)
- TI-SU, the master of a house, a host. (Jap. *tei-shû*, chiefly used in the sense of husband, Chin. 亭主.)
- TITSI, one: *titsing nêrang* (Jap. *hitotsu mo nai*), there is not a single one. (Jap. *hitotsu*.)
- TO, China,—from the name of the T'ang dynasty. (Jap. *Tō*, Chin. 唐.)
- TŌ, quickly; also used as an expletive of urgency in the sense of come along! now then! (Classical Jap. *toku*.)
- TŌ-CHŪ, the city of Tōkyō. (Jap. *Tō-kyō*, Chin. 東京.)
- TŌNĀ, distance, far: *aga tōnā nu michi*, such a long way. Conf. *tāang*.
- TŌ-SU-CHING, Indian corn, maize. (The first syllable is identical with that of the synonymous Jap. term *tō-morokoshi*, Chin. 麥.)
- TŌRING, to fall down. (Jap. *taoreru*.)
- TŌRU, attributive perfect tense termination, which is suffixed to certain adverbs: *sappattōru ichu* (Jap. *sappari shita hito*), a straightforward man. It is a contraction of *tu wuru*, being.
- TŌSHUNG, to knock over, to knock down: *kiri-tōshung*, to kick over. (Jap. *taosu*.)
- TŌTŌ, at length: *tōtō nā yutashang* (=Jap. *mo yoroshii*), that is enough. (Jap. *tōtō*, not however used in such contexts as that indicated by the above example.)
- TSĪ NI, at length, at last. (Jap. *tsui ni*.)
- TSIBACHI, a camellia. (Jap. *tsubaki*.)
- TSIBU, a jar. (Jap. *tsubo*.)
- TSIBURU, the head. (Jap. *tsumuri*.)
- TSICHI, the moon: *tsichi nu yū*, a moonlight night. (Jap. *tsuki*.)
- TSICHI-MI, effect, result. (Jap. *kiki-me*.)
- TSICHINO, a parcel. (Jap. *tsutsumi*.)

- TSICHINI, a fox. (Jap. *kitsune*.)
- TSI-GŌ, circumstances, convenience. (Jap. *tsu-gō*, Chin. 条件.)
- TSIKANAYUNG, to feed, to nourish.—The termination recalls Jap. *yashinau*, to feed, and many other verbs in *nau*.
- TSIKĒ-MUNG, a servant. (Jap. *tsukau*, to employ; *tsukai*, a messenger.)
- TSIKIYUNG or Tsiking, to set, to fix: *huni tsikiyung*, to bring a boat to shore; *tū-ru tsikiyung*, to light a lantern; *siki-daki* a kind of match. (Jap. *tsukeru*.)
- TSIKUYUNG or TSUKUYUNG, to manufacture, to make, to grow (trans.): *yachi-mung tsikyut tukuru*, a place where pottery is manufactured; *kurē nū shai tsukutō' ga?* what is this made of? *mmu tsukuyung*, to grow potatoes. (Jap. *tsukuru*.)
- TSIMI, a nail, a claw, a hoof: *tsima-kurubi*, a stumble (said of a horse). (Jap. *tsune*.)
- TSIMPĒ, saliva. (Jap. *tsubaki*.)
- TSINA, a rope. (Jap. *tsuna*.)
- TING, common, usual: *ting nārang*, uncommon. (Jap. *tsune*.)
- TSINSI, the knee.
- TSINUNG, to pack. (Jap. *tsumu*.)
- TSIBITI ICHUNG, to take with one. (Jap. *tsureru*.)
- TSIRU, a stork, a crane. (Jap. *tsuru*.)
- TSĪTI, more often used in the "isolated form" TSĪTĒ, owing to, as. It is construed with *n'* (for *nī*): *sidaka natōsi n' tsītē*, as it has got cool. (Jap. *tsuite*.)
- TSITUMI-NING, an official. (Jap. *tsu omeru*, to be busy at, to work, and Chin. 人, man.)
- TSON-TSON, an onomatope for the appearance of tears trickling down.
- TSUKUYUNG, see TSIKUYUNG.
- TU, with, etc. See p. 59. (Jap. *to*, but much more restricted in sense.)
- TŪ, ten. (Jap. *tō*.)

TUBI-TUI, a bird. Conf. *tui*. (Jap. *tobu tori*, a flying bird.)

TUCHI, time, hour : *yū-shū nu tuchi*, childhood, youth. (Jap. *'oki*.)

TUCHI, a watch, a clock. (Jap. *to-kei*, the second half of each word being Chin. 計.)

TUDUKING, to send in, to report. (Jap. *to-doku*.)

TUI, a fowl,—used, like the English word fowl, almost exclusively to denote the barn-door fowl. Bird in general is *tubi-tui*, lit. flying fowl. (Jap. *tori*.)

TŪI, more rarely TŪI, way, manner, as : *kumu tui*, this way, thus ; *yāng shitchōru tui*, as you [also] are aware ; *unukitaru tui y'aya'ing*, it is as I informed you. (Jap. *tōi*.)

TUIYĒ-MUCHI (explained by the characters 交通術; *muchi* is the Jap. *muki*). The meaning apparently is : method of intercourse, social character.

TUJI, a wife : *toji mitā*, husband and wife—lit. wife and husband. (Class. Jap. *toji*, a housewife.)

TUJISE, to bind—as a book. (Jap. *tojiru*.)

TUKU, an alcove. (Jap. *toko-no-ma*.)

TUKU, profit. (Jap. *toku*, Chin. 得.)

TOKURU, a place ; hence also circumstance, fact : *sang-du yā ūchi-shi-mishōcha' ndi yut tukuru kara*, owing to the circumstance of her having thrice changed her abode. (Jap. *tokoro*.)

TUMARASHUNG, to bring into a house as guest, to lodge,—trans. : *tumarachi kwiri*, let me stay. This verb is the causative of the next.

TOMAYUNG, to stop, to stay,—intrans. (Jap. *toma u*.)

TOMĒYUNG, to pick up : *tumēi-mung*, something picked up, (Jap. [*mi*] *tomeru*, to notice?)

TUMBA, poet. equivalent of Jap. *to omoeba*, if one thinks the thought of.

TUMISE, to stop,—trans. (Jap. *temeru*.)

- TUMU**, a companion, a follower: *tumu nashung*, to accompany as a retainer or servant; *u tumu shabira*, I will accompany you. (Jap. *tomo*.)
- TUMU**, the stern of a vessel. (Jap. *tomo*.)
- TUNG-CHI**, a house,—honorific: *tung-chē*, your house. Written 殿内.
- TUNG-DŌ**, East Road, 東道,—the name of a large street by the Nafa landing-place. Observe the pronunciation of the first character, which resembles the original Chinese sound, not the Jap. adaptation of it, viz. *tō*.
- TURA**, a tiger. (Jap. *tora*.)
- TORI**, a gate of this form 門, the Jap. *tōri*. For a discussion of this word, see "A Preliminary Account of the Luchuan Language," in the "Journal of the Anthropological Institute" for 1895, where it is shown that both the word and the thing are not improbably of continental Asiatic origin.
- TŪAI**, see *tūi*.
- TŪ-RU**, a house-lamp with paper sides resembling the Jap. *an-don*. (Jap. *tō-rō*, a stationary lamp of stone or bronze placed outside the house, Chin. 燈籠.)
- TURUBAYUNG**, to be dull, vacant, stupid,—used as an equivalent of the Jap. *bon-yari shite iru*.
- TŪSANG**, distant, far: *tūku ngkayē*, to a distance. (Jap. *tōi*.)
- TUSHI**, a year: *tushi-guru*, age, proper age, time. (Jap. *toshi*.)
- TUSHUI**, an aged person. (Jap. *toshi-yori*.)
- TUTING**, rather, preferably. (Jap. *tote mo*, even if; with a negative verb, in no wise.)
- TUYUNG**, to take: *inuchi tuyung*, to die (*not* to take life). The causative *turashung* is used as a kind of auxiliary verb in such idioms as *Nda! kinamiti turasa*, Oh! I'll arrest you,—like the corresponding word *toraseru* in old-fashioned colloquial Japanese;—*kitchi turasa*, I'll cut you down. (Jap. *toru*.)

- TŪYUNG**, to enquire, to ask : *tūti chābira*, I will go and ask ;
tūti nābira, I will just ask. (Jap. *tau*.)
TŪYUNG, to pass through, to pass along : *mma nuti tūinē*,
 if one passes by on horseback. (Jap. *tōru*.)

U.

- U**, an honorific prefix to nouns and verbs. Conf. p. 137.
 Sometimes it becomes *ue* before the vowel of the next
 word, as *ue ituma* for *u ituma*, your [honourable]
 leave. (Jap. *o*.)
Ū, yes. See p. 129. (Archaic Jap. *ō*.)
UBIYUNG, to remember, to feel, to know : *kātēnung*
ubiebirang mung nā, I did not feel it at all. (Jap. *oboeru*.)
UBIZI NI, suddenly, unexpectedly,—equiv. to Jap. *hyotto*.
 (Connected with the preceding.)
UCHI, inside, hence a house, hence also among, while :
uchi ngkai, into the house, indoors ; *nintōru uchi*, while
 asleep ; *uuu uchi ning*, among them too. In the sense
 of while, *uchi ni* is also used. (Jap. *uchi*.)
UCHINA, the island of Great Luchu. (Jap. *Okinawa*.)
UCHING, to remove from one place to another (intrans.),
 to change house : *machi-ya ngkai uchi-mishōchang*,
 she changed her abode to a lodging in the town.
 For the above "indefinite form" *uchi*, *ūchi* with both
 vowels long is substituted in the compound noun
yā-ūchi, change of abode. The reason for this
 vowel lengthening is not apparent. (Jap. *utsuru*,
 to remove, trans.?)
UCHUNG, to strike, to beat : *uchi-kurushung*, to beat to
 death. (Jap. *uteu*.)
UDU, a bed-quilt resembling the Jap. *futon*.
U-DUNG, a title equiv. to Royal Highness : *Matsiyama Udung*,
 His Royal Highness Prince Matsiyama—a younger son
 of the ex-King. (Jap. *go-ten*, a palace, Chin. 御殿.)
UDURUCHUNG, to take fright, to be afraid. (Jap. *odoroku*.)

UDZUMING, to bury, to cover over. (Jap. *uzumeru*.)

UFĒ, an alternative form of *ifē*, a little, used chiefly by women.

UFU-JUNGJANG-SHĪ, or UFU-JUNOJANG-SHI-MĒ, or UFU-JUNG-JANASHĪ-MĒ, extremely honorific terms for grandfather, used only in the royal family and highest Court circles. The last is the politest of all; dependents would employ it, whereas relatives would preferably use either of the first two.

UFUSHANG, numerous: *ufushang ikirasang*, many or few, hence number. The stem *ufu* is used in the cognate sense of great, large. (Conf. Jap. *ōi*, numerous, and *ōkii*, stem *ō*, large.)

UFU-SHŌ-MUNG a careless fellow. (*Ufu*, stem of the preceding, is the same as Jap. *ō*, big; *mung* is Jap. *mono*, thing or person; *shō* is of obscure meaning.)

UFU-TCHU, an adult, lit. big person.

UFU-YUKŪ, excessive greed or covetousness.

UGUYUNG, to be proud. (Jap. *ogoru*.)

UHŌKU, greatly, much. (Connected with *ufushang*, and equiv. to Jap. *ōku*.)

UI, a general name for cucurbitaceous fruits: *ui-gwā*, a small species of cucumber; *kwantu-ui*, a water-melon. (Jap. *uri*.)

UJINUI, making good a deficiency, atonement. (Jap. *oginaï*.)

UJINUYUNG, to make up a deficiency, to supply, to add. (Jap. *oginau*.)

UJIRĀSHANG, beloved, dear, pet: *ujirāshi-mung* (with short *a*), a dear little thing.

U-KAMI (御神), a god. The honorific prefix *u* is apparently essential. (Jap. *kami*.)

UKĀSANG, dangerous. (Jap. *okasu*, to offend?)

ŪKATA, probably. (Jap. *ōkata*.)

UKI-MUCHI, undertaking, taking charge of. (Jap. *uki-mochi*.)

- UKING, to awake. (Jap. *oki-u*, to rise.)
- UKUNE, conduct, behaviour. (Jap. *okonai*.)
- UKURING, to be late, to miss: *jum-pū ukuritē sinabirang*, it won't do to miss this fair breeze. (Jap. *okureru*.)
- UKUSHUNG, to rouse, to waken: *ukuchi kwiri yō*, please wake me. (Jap. *okosu*.)
- UKUYUNG, to rise, to begin, to take place. (Jap. *okoru*.)
- UKUTUNG, to send, also to accompany a parting guest to the door: *huna-ukui*, seeing off one about to start on a voyage. The apoc. imperfect *ukūta'* (with long *u*) has been met with, where *uku a* would be more regular. (Jap. *okuru*.)
- UMANI, a married elder sister. So called by the Shuci people. At Nafa they simply use *mini*, the general name for an elder sister.
- U-ME, His Lordship,—used in speaking of the *ancu* or highest nobility. (Written 御前, Jap. *o mae*, formerly and still sometimes a highly honorific designation for exalted personages, but now generally used as the most familiar term for "you.")
- UMI, the sea: *umi-bata*, the sea-shore; *umi-ishi*, coral. (Jap. *umi*.)
- UMUSHIRUSANG, amusing. (Jap. *omoshiroi*.)
- UMUSSANG, a common contracted form of the preceding.
- UMUYUNG, to think, to think of. There is a negative *umang*, as if from positive *umung*. (Conf. Jap. *omoi*, co-existing with Class. *omohoyu*.) In compounds we find *umi*: *munu-umi*, the Jap. *mono-omoi*, sadness.
- UNG, used for *unu*, that, when a *g* follows, sometimes also when *n* follows: *ung gutōru*, like that; *ung ni usa'ti*, crushed by them.
- UNI, a demon, a devil. Its "aggregated form" is irregular, viz. *winung*. (Jap. *oni*.)
- ŪNI, a vessel employed to carry some person of high rank.
- UNJU, you,—polite, corresponding in use to Jap. *anaia*. Conf. pp. 45-6.

UNNA, that sort of, such, equivalent to Jap. *sonna*.

UNNINI, at that moment, just then. *Un* is doubtless for *ung*, that, and *ní* is the postposition in, at; the middle syllable *ní* remains obscure.

UNNUKING, an honorific verb equiv. to Jap. *mōshi-ageru*, signifying to inform a superior: *unnukitaru tūi y'aya-bing*, it is as I had the honour to inform you; *u machi mishōrachi, duttu chūdungding unnukirariyabirang*, I know not what excuse to offer for having kept you waiting.

UNU, that, equivalent to Jap. *sono*; conf. p. 47.

URI, that, equiv. to Jap. *sore*, conf. p. 47: *wi-fudu*, that amount; *urē duttu wakarang*, I don't understand that at all.

URING, to sell,—intrans. (Jap. *ureru*.)

ORING, to break,—intrans.—to be snapped off. (Jap. *oreru*.)

URUYUNG or URING, to descend, to dismount. (Jap. *oriru*.)

USAGINO, an honorific verb denoting something done by an inferior to a superior, somewhat like the Jap. *ageru*.

USBYUNG, to revile, to insult.

USHAGAYUNG, an honorific verb equivalent to Jap. *o agari nasaru* or *meshi-agaru*, and signifying to take, to eat, to drink, etc.: *u cha ushagarani?* won't you take some tea, Sir? *tabaku ushagari*, please smoke. (Jap. *oshi-ageru*, to push up?)

USHI, a bull, a cow, cattle. (Jap. *ushi*.)

USHI, teaching, doctrine: *ushi-gata*, instruction, training. (Jap. *oshie*.)

USHI, a mortar: *ushi-bā*, a molar (lit. mortar) tooth. (Jap. *usu*.)

USHIMA, the island of Amami-Oshima. (Jap. *Ōshima*.)

USHISSANG, regrettable: *ushissang yā!* what a pity! (Jap. *oshii*.)

U-SHU-GANA-SHI-MĒ, His Majesty,—a title suffixed to the name of each Luchuan King, and written with the characters 御主加那志前.

USHUMĒ, grandfather,—used by the vulgar. It probably represents the characters 御主前.

USISANG, late. (Jap. *osoi*.)

USSANG, joyful. (Jap. *ureshii*?)

USSASSHĒ, like that, at that rate, in that case.

USUYUNG, to crush. (Jap. *osaeru*.)

UT, a prefix used to emphasise the meaning of certain verbs; see p. 106 : *kani ut-turatang*, I had my money stolen.

UTA, a song, a poem in native Luchuan or in Japanese,—not in Chinese : *uta yunung*, to compose a poem. (Jap. *uta*.)

U-TAKI, a Shintō shrine,—so called because generally built on a hill. (In Jap. more than one mountain sacred to the Shintō cult is called *On-take*, or what is the same thing, *Mi-take*.)

U-TIDA, the setting sun. Conf. *utŭng* and *tida*.

UTING, to fall. (Jap. *ochiru*.)

UTTU, a younger brother. (Jap. *otōto*.)

UTU, a sound, a noise. (Jap. *oto*.)

UTUGĒ, the chin. (Class. Jap. *otogai*.)

UTURUSHANG, dreadful. (Jap. *odoroku*, to start with fright.)

UTUSHUNG, to let fall, to drop,—trans. (Jap. *otosu*.)

UYA, a parent : *utiga nu uya*, a father ; *winayu nu uya*, a mother. (Jap. *oya*.)

UYĀ, an itinerant dealer : *iyu-uyā*, a fishmonger ; *yasō-uya*, a greengrocer. This word may be but a variant of the preceding one, specialised by usage ; for *oya*, the Jap. equivalent of Luch. *uya*, parent, is evidently cognate to the verb *oiru*, to grow old. Thus *iyu-uya* might originally have meant "the old man who sells fish." Sometimes it is abbreviated to *yā*.

UYAJI, official, public. (Jap. *ōyake*.)

UYAMMĀ (from *uya*, parent, said to be used in the Yaeyama group of islands as a mere honorific, like the character 母,—and *ammā*, mother), the native mistress, on one of the Further Isles, of a Luchuan official. A common man's mistress would be styled simply *ammā*.

UYUNG, to sell—trans. (Jap. *uru*.)

UYUNG, to weave: *nunu uyung*, to weave cloth. (Jap. *oru*.)

OYUNG, to break,—trans. (Jap. *oru*.)

OYUNG, to pursue: *atu kara ūti*, following after. (Jap. *ou*.)

W.

WA! a rare final expletive: *mutchi kū wa!* bring them! (Jap. *wa!* used chiefly by women. For the Luch. equivalent of the much more important Jap. postposition *wa*, see Chapter III *et pass.*)

WĀ, I, my. See WANG.

WĀ, a pig: *wā-gwā*, a sucking pig; *wā kō-yā*, a swineherd. (Class. Jap. *i*, written *ui*?)

WĀ, a wheel. (Jap. *wa*.)

WACHI or WACHIYĒ, reason, cause: *nū ya chāru wachi y'a' ga?* what is the reason? *wachiye-ya nōrang*, there is no reason.

WAKAYUNG, to understand: *wakati!* do you understand (rude)? *u waka mishē' ya shabitara?* (ditto polite) *ū!* *wakaybitang*, yes, I understand. (Jap. *wakaru*.)

WA-MI, see p. 45. (Jap. *wa ga mi*.)

WANG, I. See p. 45 for the various forms assumed by this pronoun. (Arch. Jap. *wa*, Class. Jap. *ware*.)

WARABI, a child: *warabi n'chā*, children. (Jap. *warabe*.)

WARAYUNG, to laugh. (Jap. *warau*.)

WARI-MUNG, something fragile. (Jap. *ware-mono*.)

WASIYUNG, to forget. (Jap. *wasureru*.)

WASSANG, bad: *wā ga wassang*, it is my fault. (Jap. *warui*.)

WATA, the abdomen: *wata nu yadi*, stomach-ache. (Jap. *hara-wata*, intestines.)

WATTĀ, I, we. See p. 45.

WAZA TTU, } on purpose. (Jap. *waza to* or *waza-waza*.)

WAZAWĒ, a calamity. (Jap. *wazawai*.)

WĒSĪ' MISHŌBI, goodnight, lit. deign to rest. Apparently the verb is a defective one, possessing only this single form,—the apocopated indefinite. The present indicative, should it exist, is probably *wēsinnung*, corresponding to Jap. *yasumu*, to rest.

WĪ, a nephew. (Jap. *oi*.)

WICHĒ SHUNG, to make an appearance, to come, to meet.

WĪ-FĒ, a funeral tablet. (Jap. *i-hai*, Chin. 位牌.)

WIKĪ, a brother,—so called by his sisters.

WIKIGA, a man. (Jap. *otoko*, which is spelt *wotoko* f)

WINAGU, a woman: *winagu-n'gwa*, a girl; *winagu nu uya*, a mother. (Jap. *onago*.)

WIRUKISANG, amusing, interesting. (Jap. *oroka*, which now means foolish, but in classical times negligent?)

WĪYUNG, to be tipsy. (Jap. *you*.)

WŌ, a king. (Jap. *ō*, written *wa*, Chin. 王.)

WŪ, male: *wū-ing*, a [male] dog; *wū-mung*, the male of any animal. (Jap. *ō*, *ou*.)

WUDUI, a dance, specifically a theatrical performance: *wu/ai-shā*, an actor; *wudui-yā*, a theatre. (Jap. *odori*, a dance.)

WUDUYUNG, to dance, specifically to act on the stage of a theatre, Luchuan plays always including some dancing, and being indeed, as it would seem, but an outgrowth

of professional dancing. Ordinary dancing by non-professionals is called not *wuduyung*, but *mōgyung*. (Jap. *odori*.)

WUGANUNG, to venerate, hence used as an honorific equivalent for to meet, to see : *hajimūti wuganabira*, I will venerate you for the first time, i. e. I am happy to make your acquaintance ; *acha wuganabira*, I will see you to-morrow ; *chiā wuganabira*, good day, how do you do ? *ā' wuganabitang* (equivalent to Jap. *hai ! kashikō mari-mashita*), I will obey your orders, Sir ; *māda wugadē nābirang* (equivalent to Jap. *mada haiken itashimasen*), I have not yet had the honour to see it ; *nagē wuganabirang* (equiv. to Jap. *go busata itashimashita*), I have been remiss in not going to see you for so long. (Jap. *oganu*, to worship.)

WŪJI, the sugar-cane.

WUNAI, properly a younger sister ; but brothers call all their sisters so. (Jap. *imōto* ?)

WUNCUŌ, an uncle. This term is often used in addressing elderly men, irrespective of kinship. (Jap. *oji*, for *woji*.)

WUNG, to dwell, to remain, hence to be. For this irreg. auxil. verb, see Chap. VII, especially ¶¶ 114, 118, 140, 143, and 144 : *yā-ya ammā tu wutōri yō !* you must remain with mother ; *wuting wuac'ang*, tries to stay, but cannot. *Chu nu wū' ya yā ?*—*Wi du shabiru !* Are there any people there ? I should just think there were ! *wuran tung arē*, in case there are not. (Jap. *oru*, for *woru*.)

WUNG, benefaction, kindness. (Jap. *on*, Chin. 恩.)

WUNNA, a woman. (Jap. *onna*.)

WUTAYUNG, to be tired.

WUTI, in, at : *kuri wutē*, hereupon ; conf. p. 59. (Jap. *ni oite*.)

WUTTI, the day before yesterday. (Jap. *ototoi*.)

WUTU, a husband : *wutu mutashung*, lit. to cause to have a husband, i. e. to marry off a girl. (Jap. *otto*.)

WW.

Ww' used for u, the honorific prefix, before words commencing with a vowel, as *wu'tri* (for, u *tri*) *mishēbiri*, please come in; *wu' annē* (equivalent to Jap. *go annai*), information.

WWĒ-KATA, a high title of nobility: *wwēkata-nu-mē*, His Lordship. (Jap. *oya-kata*, the "old man" or "boss" of a gang of workmen, etc.)

Wwī, the top, above: *wwī nu*, upper; *wwī ngkai*, upwards; *wwī ngkai inē*, when addressing a superior; *mā-bung nu wwī*, superiority in rank. *Wwī ni* sometimes signifies besides, in addition to, as *fira nu takasaru wwī ni*, *michē ishi-gwā nu mawdō yabī' kutu*...in addition to the steepness of the hill, the road is excessively stony, and so ... (Jap. *ue*.)

WWĒKU, an oar.

WWENCHIU, a rat.

WWIGŌSANG, itchy.

Wwī-SHINA, the upper lip, lit. upper tongue.

WwīYUNG, to plant. (Jap. *ueru*.)

Y.

Y'; See p. 59.

Y_A, a suffix used to indicate the grammatical phenomenon of "isolation" in the case of words ending in a long vowel, as *kūbā*, spider, "isolated form" *kūbā-ya*. Conf. Chap. III.

Y_A, a postposition, for which and for y'A, equivalent to Jap. *da*, see p. 59.

Y_Ā, a final emphatic particle; see p. 60.

Y_Ā, you—to an inferior; conf. pp. 45-6.

Y_Ā, a house, home; *yā nu wwī*, a roof,—lit. upper [part] of a house; *yā-gumai shung*, to remain in close retirement at home; *yā-ūchī*, change of abode; *yā ngkai*

kāyung, to go home. A person carrying on a particular retail business as an itinerant vendor is also called *yā* (or *uyā*), as *iyu-yā*, a fishmonger. *Yā* is shortened to *ya* in some compounds, e. g. *ya-buru*, a latrine in a house. (Jap. *ya*, used only in compounds; also *ie* for *iyē*, house.)

YABING, an honorific termination of verbs and adjectives which is equiv. to Jap. *masu*; see pp. 102 *et seq.*

YACHI-MUNG, pottery, earthenware. (Jap. *yaki-mono*.)

YACHUNG, to burn,—trans. (Jap. *yaku*.)

YADU, a house, home, an inn: *yadu-ching*, the charge at an inn. (Jap. *yado*.)

YADUI, a country dwelling, a villa. (Jap. *yadori*, an abode.)

YAI, a spear. (Jap. *yari*.)

YAKĀ, than; conf. p. 124. (Jap. *gori ka?*)

YAKĀ, a sort of foster-father; or perhaps more properly a male attendant who acts as constant companion to a child, takes it to school, etc.

YAKING, to burn,—intrans. (Jap. *yakeru*.)

YAMA, a mountain, a hill: *yama-mmu*, a wild potato. (Jap. *yama*.)

YAMASHUNG, to hurt,—trans.; properly the causative of *yanung*, to be painful, to hurt (intrans.).

YAMATU, Japan. Sometimes the province of Satsuma is styled *Yamatu*, and Japan *Ufu-Yamatu*, i. e., Great Yamato. (Jap. *Yamato*, the most celebrated of the central provinces of Japan.)

YAMING, to stop (trans.), to leave off or abstain from some action: *yanīsi du mashē arani?* hadn't we better leave off? (Jap. *yameru*.)

YAMI-YAMI, apparently an onomatopoe for mental darkness, i. e. agony. (Jap. *yami*, total darkness.)

YAMMĒ, a disease, illness: *yammē-n'-chu*, an invalid. (Jap. *yamai*.)

YANA, bad: *yana kǎgī*, an ugly woman: *yana kutu shu-na*! lit. don't do [that] bad thing,—a phrase used in scolding, and equivalent to Jap. *ikenai*; *yana-mung*, an evil thing,—a word commonly used to designate ghosts, goblins, etc., which are also called *maji-mung*. (Jap. *iya na*, disagreeable.)

YANAJI, a willow-tree. (Jap. *yanagi*.)

Y'ANG, to be; see p. 109. (Jap. *de aru*.)

YANGTONG, a suffix for which see p. 106.

YANUNG, to be painful: *karazi nu yanung*, to have a headache. (Jap. *yamu*.)

YARASHUNG, to send. (Jap. *yarū*; the Luch. verb is here causative in form, though only transitive in sense.)

YARAWANG, but yet, nevertheless.

YA-SĒ, vegetables: *yasē-uyā*, an itinerant greengrocer. (Jap. *ya-sai*, Chin. 野菜.)

YASHANG, hungry; adverbial form, *yāshiku*, as *yāshiku nayabiti*, I am hungry and...

YASI-YASI TU, quietly, at ease, without anxiety. (Jap. *yasui*, easy.)

Y'ASSĀ, for *y'ang sā*, indeed it is.

YASSANG, cheap. (Jap. *yasui*.)

YATCHĪ, an elder brother,—used by the upper classes. (Jap. *ani*. 兄)

YĀTSI, eight. (Jap. *yatsu*.)

YĒ! oh! indeed! also hallo! The phrase *yē ani?* apparently signifies is that so? (Jap. *oi?*)

Y'ĒBIRA, a contraction of *y'ayabira*, itself an honorific form of the substantive verb: *u mi-kaki y'ēbira*, I will have the honour to show it to you.

YĒKA, while, during: *kuma imenshēru yēka*, while you remain here.

YĒMA-JIMA, the collective name of the two islands of Ishigaki and Iriomote, the two southernmost of the Luchuan archipelago. (Jap. *Yayeyama-jima*.)

YĒNĒ, sometimes, or else, either, alternately : *yēne tutai*,
yēnē turangtai, alternately taking and not taking.
 This word is equivalent in meaning to the Jap.
aruira.

YĒSĀ, a miser.

YĪ, a boar,—one of the signs of the zodiac. (Jap. *i*.)

YĪ, good, proper, nice : *yī tīnchi dēbiru*, it is nice weather;
yī kutu dēbiru yā, I beg to congratulate you,—equiv.
 to Jap. *o medetō gozaimasu*. (Jap. *ii*.)

YĪDA, a branch. (Jap. *eda*.)

YĪDU, the city of Yedo. (Jap. *Edo*.)

YĪNU or YUNU, the same : *yīnu miang*, the same thing : *yīnu*
tchu, the same person.

YŌ, a final expletive : see p. 60.

YŌ, a kind, a sort. (Jap. *yō*, Chin. 樣.)

YŌI NI, easily : *yōi nē*, ditto "isolated." (Jap. *yōi ni*.)

YŌ-JŌ, care taken of the health : *yō-jō shung*, to take care
 of one's health. (Jap. *yō-jō*, Chin. 養生.)

YŌ-MUNG, a weakling. (Jap. *yowai mono*.)

YŌNNA, slowly : *yōnna akki*, go slower.

YŌSHŌCHUNG, not to do, to abstain from the performance of
 some action *ichumi yōshōchumi?* shall we go or not
tuimi yōshōchumi? shall I take it or not? (Jap.
yosū.)

YŌ-SI, appearance. (Jap. *yō-su*, Chin. 樣子.)

YU, the world. (Jap. *yo*.)

YU, four,—in compounds : *yu-kēng*, four times. (Jap.
yo.)

YŪ, the night : *yū nu akirang uchi*, before night opens,
 i. e. before daybreak. (Jap. *yo*, Class. *yū*, as in
yū-gure, evening.)

YŪ, hot water. (Jap. *yu*.)

YŪ, to bind up or do the hair,—an irregular verb met with
 only in the phrase *karazi yū yā*, a barber. Conf.
 p. 111. (Jap. *yu*.)

YŪ, well, properly ; conf. *yī* II. (Jap. *yoku*, *yō*.)

- YŌ-BANG, the evening meal. (Jap. *yū-han*, the second half of the compound being Chin. 飯, rice.)
- YŪBI, last night. (Jap. *yūbe*.)
- YUBUNG, to call. (Jap. *yobu*.)
- YUCHI, snow. (Jap. *yuki*.)
- YU-DANG, carelessness. (Jap. *yu-dan*, Chin. 油斷.)
- YUI, cause, origin: *yui ni*, because of, owing to. (Jap. *yue*.)
- YŪ-JI, bed-clothes. (Jap. *yo-pi*.)
- YŪ-JU, business, use: *yū-jō neng*, it is of no use,—equiv. to Jap. *yaku ni tatanai*. (Chin. 用所; the Jap. do not employ this compound.)
- YUKAI, equiv. to Jap. *yohodo*, a good deal, much: *yukai gyēsshi*, a long time afterwards.
- YUKA-TEHU, a gentleman, one of the *samurai* class. Apparently *yuka* is a corruption of *yoka*, which means good in the Satsuma dialect of Japanese. *Tehu* is Luchuan for person.
- YUKUYUNG, to rest: *ifē u yuku' mishōbirang nā*, be pleased to rest a little; *ifē writi yukura*, I will dismount and rest a little. (Jap. *yukkuri*, slowly.)
- YUKUSHI, a lie. (The second half of the word may possibly represent Jap. *uso*, a lie.)
- YUMUKUNJU, a rage,—used only in the phrase *yumukunjō, njiti*, flying into a rage, lit. a rage coming out.
- YUSA-GUNI, the name of the most south-westerly island of the Luchuan archipelago. (Jap. *Yona-kuni*.)
- YUNDAI-KWANDAI, an onomatope for loitering or slouching. Perhaps it may properly be a frequentative verbal form. Conf. p. 94.
- YUNG, to say,—irreg. verb, see p. 113. (Jap. *iu*.)
- YUNU, see YINU.
- YUNUNG, to read: *fung yunnai u chíhí mishōchi*, [your] hearing books read out loud; *uta yunung*, to compose poetry. (Jap. *yomu*.)

- YURI, from,—rare. (Jap. *yori*.)
- YŪ-RĪ, a ghost. (Jap. *yū-rei*, Chin. 幽靈.)
- YURU, night. (Jap. *yoru*.)
- YURUKUBUNG, to rejoice. (Jap. *yorokobu*.)
- YURUSANG, loose. (Jap. *yurui*.)
- YURUSHUNG, to release, to pardon: *yuruchi kwi mishōri*, please excuse me. (Jap. *yurusu*.)
- YUSA, the evening: *yusa-nūi-gata*, towards evening. (Class. Jap. *yūsareba*, for *yūsa areba*, when it is evening.)
- YUSHIRŌRYUNG, to pay a visit, to call. Perhaps this is a compound, of which the second half, *tōryung*, would correspond to Jap. *tau*, to ask.
- YŪ-shū, childhood: *yū-shā nu tuchi*, when a child. (Jap. *yō-shū*, Chin. 幼少.)
- YUT, for *yuru*, to say, before *t* in the following word, as *kumā, nū nūi yut tukuru ga yā?* what is this place called?
- YUTASHANG, good, all right: *yutasha' yabing*, it is all right; *yutasha nēranī?* won't it do? *yutasharu gutu*, well. Certain English potential idioms are expressed by means of this word, as *unua kutō yangting yutasharu munu*, lit. good thing even not saying such things, i. e. you need not (or should not) say such things. ...*sharā, yutasha nēni!* hadn't we better do...? *nā yutasha yabing*, it is all right without any more, i. e., no more are wanted. (Jap. *yoroshii?*)
- YŪTSI, four. (Jap. *yotsu*.)
- YUWASANG, weak. (Jap. *yowai*.)
- YUYUNG, to lean on, to depend on: *tuchi ni yuttē* (Jap. *toki ni yotte wa*), sometimes. (Jap. *yoru*.)
- YUYUNG, to rock to and fro (intrans.), to shake, to quake: *nē ga yutang*, there has been an earthquake; *ara-yūi*, a severe shock; *ari-nami nu yuyuru gutu*, like the rocking of rough billows. (Jap. *yuru* and *yururu*.)

YY.

Yyā! alas! Not to be confounded with ā! the interjection expressing surprise. (Jap. ā!)

Yyē, indigo. (Jap. ai.)

Yyē-satsi, an answer. (Jap. ai-satsu, Chin. 挨拶.)

Yyēsshi, used in the phrase *yukai yyēsshi*, a long time afterwards.

Yyēzi, a signal. (Jap. aizu.)

Yyi, a chair. (Chin. 椅, Jap. i-su.)

Yyi, a picture. (Jap. e, Chin. 繪.)

Yyiyung, to receive, to get. (Jap. eru.)

Z.

ZAN-NING, regret. (Jap. zan-nen, Chin. 残念.)

Za-shichi, an apartment, a room. (Jap. za shiki; the za is Chin. 座.)

ZE-BANG, the name of the Luchuan official "residents" on the Further Isles. (In Jap. zui-ban is used to denote certain castle guards; Chin. 在番.)

Zī-BUNG, plenty, to one's heart's content. (Jap. zui-bun, Chin. 隨分.)

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ADDENDA ET CORRIGENDA.*

Page 11, line 5, and page 14, line 3.—It should be added to what is said in these two places, that the language of poetry shows a strong tendency towards replacing long vowels by short. Thus, in the stanza at the bottom of page 185 we find no less than three examples,—*Shu nu Me* for *Shū nu Mē*, *gu-jo* for *gu-jō*, and *tabori* for *tabōri*. Short *o*, as illustrated in these last two words, occurs nowhere in Luchuan prose.

Page 23, line 17.—Insert a *k* opposite the *ch*.

Page 39, bottom.—We may also compare the Japanese word *majinai*.

Page 43, line 21.—For *Ainsl*, read *Aino*.

Page 48, first word.—For *hā*, read *chā*.

Page 52, line 5 from bottom.—For *Harāng*, read *Harāng*.

Page 62, line 11.—To agree with the system of orthography adopted in this Essay, *san* should preferably be spelt *sang*. See, however, ¶ 26, pp. 20-1.

Page 76 (Future Interrogative Tense) and page 184, last paragraph.—*Shura* for *shabira* has been met with by Mr. Okakura in future interrogative constructions. Thus *tui ga shura?* is the plain form, *tui ga shabira?* the honorific, and the anomaly of the absence of a plain form in this tense disappears.

Page 89, small type.—Japanese does sometimes admit of such a construction in negative sentences, for instance, *ikō hazu tea nai*, "there is no reason why I should go."

* For these Addenda and for some sheets of the Vocabulary, the author has had the advantage of several suggestions from Sir Ernest Satow, K. C. M. G., and from Mr. Okakura, a learned young Japanese philologist who has commenced an independent study of the standard Luchuan tongue and of the dialects of the various lesser islands.

Pages 78-9 (Class VII), 98, and 100.—A distinction obtains in certain tenses between those Luchuan verbs ending in *ayung* that correspond to Japanese verbs in *aru*, and such as correspond to Japanese verbs in *au*. The former are sufficiently provided for in the text. The peculiarities of the latter may be gleaned from such instances as *narayung*, "to learn;" negative present, *narāng*; negative potential, *narārang*; causative, *narūshung*; and *harayung*, "to pay;" negative present, *harāng*; negative potential, *harārang*; causative, *harūshung*. The verb *umayung*, "to think," seems to possess an alternative form *umang*, whence the negative present *umang*, and negative potential *umārang*.

Page 100, second paragraph.—The verb *yū shung* (lit. Jap. *yoku suru*, written 能) has been met with as an independent verbal expression to denote potentiality.

Page 106, ¶ 138.—For the prefix *kē*, conf. Classical Jap. *kaki*, mediaval *kai*, as in *kai-ken*, *kai-yaru*.

Page 119, ¶ 158, line 1.—For *bushan*, read *bushang*.

Page 122, line 12.—A few other instances of such borrowing of adjectives from Japanese have been noticed, as *midzirashi* (Jap. *mezurashii*), *mutakashā* (Jap. *muzukashiku wa*).

Pages 133 and 136.—May not the interrogative termination *i* of Luchuan nouns and verbs be connected with the Classical Japanese interrogative particle *ya*? This appears all the more probable when we remember, as pointed out to the present writer by Mr. Okakura, that Classical Japanese preferably employed *ya* in sentences containing no interrogative pronoun or adverb, but *na* in sentences containing some such pronoun or adverb,—a rule exactly parallel to that governing the modern Luchuan distinction between the interrogative inflections in *mí*, *tí*, etc., on the one hand and the construction with *ga* or *ga yā* on the other.

Vocabulary.—S. V. *atsiming*, for *atsumaru*, read *atsumeru*; S. V. *aji*, conf. Korean *ao*, "younger brother;" S. V. *atsiki*, conf. Jap. *hitugi*, "a coffin;" S. V. *guri*, conf. Jap. *yū-gure*, "a shower;" S. V. *haberu*, conf. Classical Jap. *kahahirago*; S. V. *kunda*, conf. Jap. *komura*, "the calf of the leg;" S. V. *nayung*, conf. Korean *nao*, "to go out;" S. V. *nuchung*, conf. Jap. *noku* or *doku*, "to put aside."

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N. C.

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